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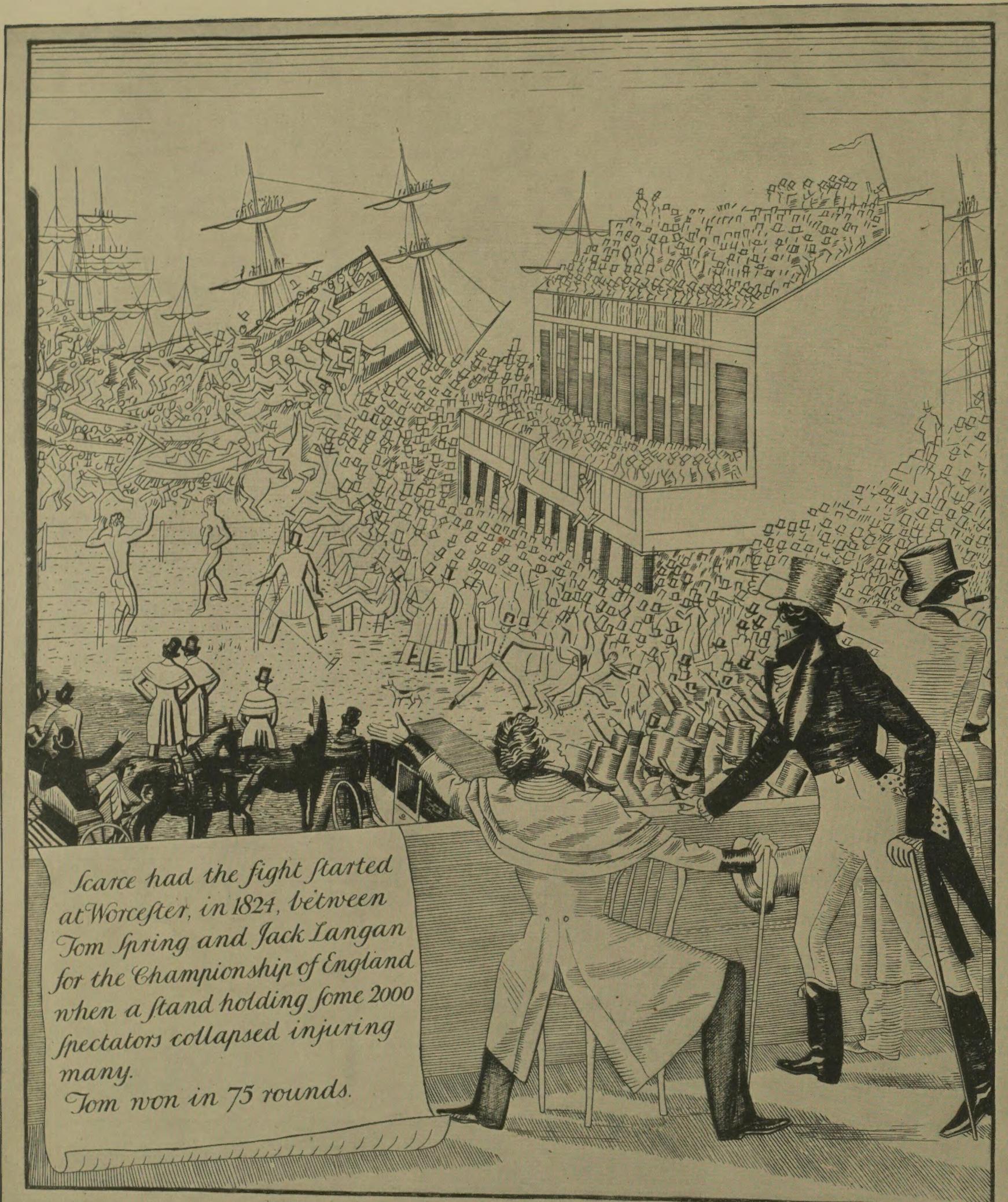
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# JOHNNIE WALKER

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# THE ILLUSTRATED LONDON NEWS

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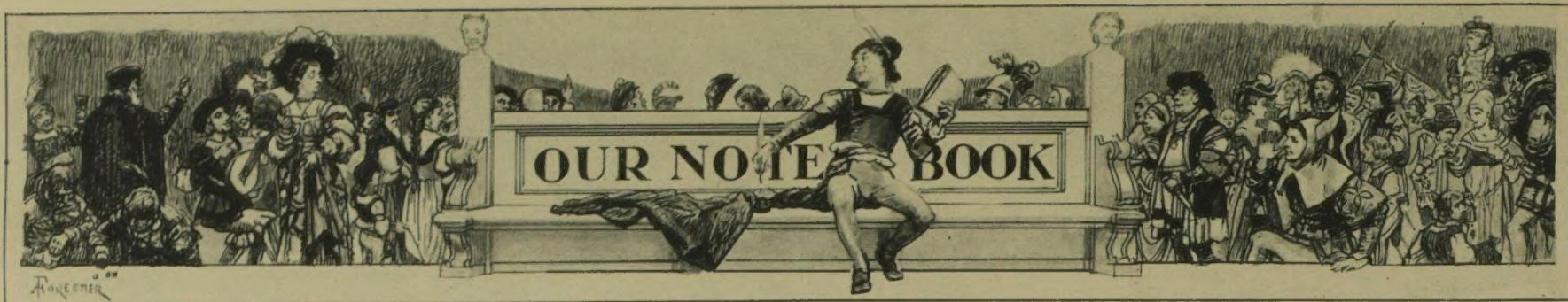
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## "THE FLY WITH A MONKEY'S FACE": ONE OF NATURE'S UNCONSCIOUS MIMICS AND MASQUERADEERS.

Here, and on another page in this number, we reproduce some interesting and very amusing photographic studies of the bizarre in various forms of animal life. One of the strangest is that shown above—the Roe Gad-fly (*Hypoderma Diana Br.*), most aptly called "the fly with a monkey's face."

It is, of course, much enlarged photographically. "Its young (we read) hatch in the skin of the roe. The fly's face is deceptively similar to that of a monkey, except that the monkey's ears are represented by the eyes of the fly, and the monkey's eyes by the basal members of the fly's feelers."



BY G. K. CHESTERTON.

IN two worlds of thought, those who think with me have recently enjoyed an unexpected, a belated, and even a bewildering triumph. We never expected to be proved so completely right. Perhaps we never really knew how right we were. Broadly speaking, one was in the world of physics and the other in the world of economics. The science of physics no longer means what it says: for it has become a kind of metaphysics. That of economics, still more strangely, may actually come to mean what it says: which is merely housekeeping. For it is by no means impossible that men may again be so eccentric as to live in houses; the new vision of living in hotels, hostels, camps, campuses, schools, reformatories, prisons, and large, luminous, curative lunatic asylums having been found less simple than was supposed. But, in any case, there is another truth that is common to the cases. In both, what was called the latest method, and may now be called the late method, was rather later than some supposed.

It was an isolated interlude, and what went before it is still not very different from what comes after it.

Thus, for instance, we are to be deprived of the chief sport of our Victorian fathers. I mean what was called the conflict between science and religion. We shall now enjoy a conflict between science and irreligion. It is the poor little atheist who is left all alone in an unfriendly cosmos, among unfriendly cosmic philosophers. He is not only deprived of his God, but of his Goddess; the great deity of Science or Nature whom he was allowed to personify so long as he personified her as a female. It is he who is at issue with his favourite men of science, and struggling desperately to keep even an atom of the atom. It is he who is now to be bullied into "accepting the conclusions of science." It is he who will be challenged to reconcile his rationalism with Einstein or his materialism with Eddington. But, whatever be the outcome of that new conflict, it is only fair to the poor atheist to remember that he was an atheist long before he was a scientist.

There are arguments for atheism, and they do not depend, and never did depend, upon science. They are arguable enough, as far as they go, upon a general survey of life; only it happens to be a superficial survey of life. I know there is a general notion that it was science that introduced scepticism, and the study of material facts that made men materialists. But it is all nonsense, if only for the obvious reason that it is anachronism. It is like saying that the failure of the League of Nations led to the outbreak of the Great War. It is like saying that the appearance of Mr. Snowden as Chancellor of the Exchequer produced the Russian Revolution. I do not care much about dates, but they are occasionally useful.

Now, it is quite certain that the modern attack on Christianity began long before it had any help from geology or biology. Voltaire was a sceptic, just as Lucretius was a sceptic, or Lucian was a sceptic, on abstract grounds of philosophy; and it will

not do to represent Diderot as a pupil of Darwin. Darwin and Darwinism were seized upon long afterwards by men who already desired, and had long desired, to find a weapon against Christianity. Now that such weapons have broken in their hands, it does not follow that they will not go about to find other weapons. They will almost certainly look for other arguments, even if they are flatly contradictory arguments. The materialists may be forced to abandon matter, but at least we may see the rationalists at last falling back on reason. The older sort of free-thinker, who was relatively quite a clear thinker, may go on saying what he said before science supported him, and still say it stubbornly even when science contradicts him. For his prejudices did not really rest upon his proofs; they are prejudices as old as the world. Scepticism can be not only as metaphysical, but fully as mystical, as belief. Only the period is over, during which the case was

just as the Deists were Deists upon general principles. Very often they were the same individuals, and certainly the individuals were the very reverse of industrialists. Rousseau did not foresee such places as Pittsburgh and Birmingham, and would have furiously hated them if he had foreseen them. Even Shelley can hardly be imagined as uproariously enjoying them. The whole tone of the idealists who founded the first republics of the eighteenth century was the tone of men who took for granted a rural and traditional type of society. Jefferson, perhaps, was an aristocrat as well as a democrat; but he was a landed aristocrat, and would have preferred his democracy to live on the land. The same rustic assumption can be seen later in almost all the affairs of the French Revolution. In the song of the "Marseillaise," the insurgents speak of blood flowing in their furrows, it being assumed that every insurgent was a peasant who possessed a few furrows. A

Bolshevik of the modern industrial towns would have some difficulty in finding a furrow for anybody's blood to flow in. All the names in the French Revolution calendar are taken from the weather changes that affect agriculture; and Robespierre carried corn in his hand to offer it in sacrifice to the Supreme Being.

Thus, whether we like or dislike either interlude, or whether we like or dislike whatever comes before it or after it, it is pretty clear that both the age of mere industrialism and the age of mere scientific materialism have only been interludes, and that older things are near enough to us to appear again as new. The materialistic system has broken down in theory, and one of the greatest of modern physicists has written,

"The world seems to be rather like a great thought than a great machine." The mechanical system has broken down in practice, and that other great machine, which we call the industrial machine, may have to be replaced by something. And there are some of us so fantastic as actually to believe that, in economics and politics also, the great machines might be replaced by great



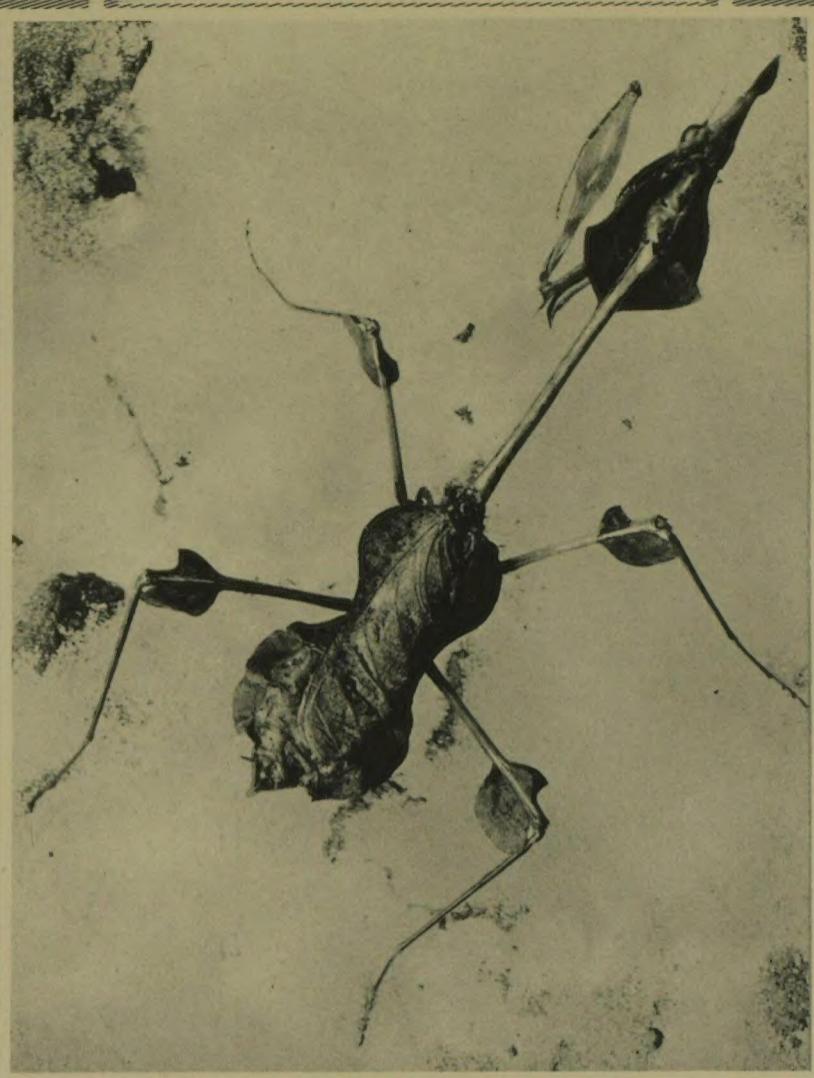
A GREAT LOSS TO INDUSTRIAL POLITICS: THE LATE LORD MELCHETT, FIRST BARON (SIR ALFRED MOND).

Lord Melchett, who died on December 27, was the son of the late Dr. Ludwig Mond, F.R.S., the famous chemist and co-founder of Brunner Mond and Co. Sir Alfred Mond, as the late Peer was called before he was made a Baron in 1928, was born near Widnes, Lancashire, in 1868. The family business, of which he became managing director, developed into one of the largest chemical enterprises in the world. In 1926, he founded and became Chairman of Imperial Chemical Industries, Ltd., with an authorised capital of £95,000,000. He was M.P. (Liberal) for Chester, 1906-10; Swansea, 1910-23; and Carmarthen, 1924-8; and held office as the First Commissioner of Works, 1916-21; and Minister of Health, 1921-2. In 1926 he joined the Unionists, but retained his seat at the invitation of his constituents. He did valuable work for the rational organisation of industry, co-operation between employers and employed, and, as Chairman of the Empire Economic Union, for the development of imperial trade. His publications include "Industry and Politics" and "Imperial Economic Unity." He actively supported the Zionist Movement in Palestine. In 1894 he married Miss Violet Goetze, and leaves a son and three daughters. His heir, Mr. Henry Mond (now the second Baron), served with the South Wales Borderers in France, 1915-18; was M.P. (Liberal) for the Isle of Ely, 1923-4; and since 1929 has represented the East Toxteth Division of Liverpool in the Unionist interest.

complicated by a clockwork theory of the cosmos, for that clock has stopped for ever.

Now, curiously enough, the case is somewhat the same with the sort of freedom which I, for one, think more valuable than free thought. Just as there has been a fashion of identifying materialism with science, so there has been a fashion of identifying democracy with industrialism. We talk of the Industrial Revolution as if it were a part or even a parent of the French Revolution or the American Revolution. And this, again, is absurd in face of the actual dates and facts. It is like saying that the Reformation was the parent of the Crusades, or that Mahomet was the parent of Moses. Nothing is more striking and outstanding about the actual facts of the first democratic movement, in the middle of the eighteenth century, than the fact that their authors were apparently quite innocent of the industrial deluge that was going to engulf the world. The Democrats were Democrats upon general principles,

thoughts. We should be quite content, so far as that part of life is concerned, to go back no further than the great thoughts of the great democratic idealists. Some of us still believe, in spite of everything, in a commonwealth where the citizens are equal in civic dignity, and live by common rights and a common claim to justice. The change which replaced this ideal by the ideal of mere employment has ended in a reality that is called unemployment. The utterly undemocratic idea of offering to the citizens "glittering prizes," to tempt one in a million to become a millionaire, has not worked out very well even for the millionaire, and has worked very ill for the millions. I think it very likely that men will go back to simpler things in sociology, just as they may well go back to simpler things in philosophy, even if it be only to simpler scepticism. But, anyhow, there is no doubt about the historical fact and the historical fallacy. Democracy existed fully as an idea, and largely as a fact, before the industrial revolution came to destroy it.



A "WALKING FIDDLE": THE INDO-MALAYAN MANTIS (GONGYLUS GONGYLODES L.),  
LIKE A TENNIEL DRAWING IN "ALICE THROUGH THE LOOKING-GLASS."



NATURE AS A CARICATURIST IN THE STYLE OF TOM WEBSTER'S RACING CARTOONS:  
THE SEA-HORSE (HIPPOCAMPUS BREVIROSTRIS CUV.) OF THE MEDITERRANEAN.

THESE remarkable photographic studies of the grotesque in Nature belong to the same series as that of "the fly with a monkey's face" reproduced on the front page of this number. Their peculiarities of aspect are, for the most part, self-evident from the illustrations, and call for no further comment, by way of explanation or fanciful analogy, beyond that suggested in the above titles. In one instance, however, that of the Indian insect which we have likened to an aeroplane, the photographer supplies a note which may be translated as follows: "This remarkable cricket-cum-grasshopper (*Schizodactylus monstrosus* Dru.), living on the sandy banks of the Ganges, folds up the ends of its long flying organs in a peculiar way. The web-shaped extensions on the legs also permit of rapid locomotion on sandy soil." Further examples from this series of natural grotesques will be given in a later issue.

## ANIMAL "CARICATURES" IN NATURE: INTERESTING EXAMPLES OF THE GROTESQUE.



AN INSECT "AEROPLANE" WITH FOLDING "TAIL" AND "RUNNERS" FOR  
"TAXI-ING" ON SAND: AN INDIAN CRICKET (SCHIZODACTYLUS MONSTROSIUS DRU.)



EVEN MORE COMPLICATED THAN ALICE'S ELUSIVE "CROQUET MALLET":  
THE FLAMINGO ATTENDING TO A CUTANEOUS IRRITATION ON THE NECK.

## MERAPI, RECENTLY IN ERUPTION; AND OTHER JAVA CRATERS:

PHOTOGRAPHS BY NEDERLANDS

"JAVA," writes Mr. R. P. Anderson, in a note on these photographs, "lies on the line of curve which, commencing at Japan, passes through the Dutch East Indies and, continuing past New Guinea towards the mid-Pacific Islands, marks the earth's chief volcanic area. In the adjacent islands of Sumatra and Java the degree of volcanic activity is greater than anywhere else on the face of the globe; Java, much the smaller of the two, surpassing Sumatra in the number of her high peaks and active craters. This narrow island, 600 miles in length and averaging under 100 miles in breadth, contains a world feature in possessing, within these narrow limits, 14 mountains over 9800 ft. in height, 45 between 6500 and 9500 ft., 50 between 3750 and 6500 ft., and about 22 under 3500 ft., besides a larger number of lesser mountains and hills, most of the higher ones being either active or quiescent volcanoes. It is remarkable that they are so little known, realised, or visited, even within the limits of the island itself. This may, in part, be due to the fact that Java's mountains are shy of revealing themselves in all the splendour of unclouded expanse. The highlands of Java are well timbered, and, to ensure a plentiful rainfall, forests above a certain elevation are rarely allowed to be cut down. These forests at high altitude attract

*[Continued in Box 2.]*

1. ONE OF THREE VOLCANOES THAT ERUPTED SIMULTANEOUSLY IN 1772, "THE MOST NOTABLE YEAR IN THE KNOWN HISTORY OF JAVA'S SUBTERRANEAN FORCES": MOUNT PAPANDAJAN—AN AIR VIEW.



2. A TRUNCATED CONE 10,000 FT. HIGH, COVERED TO ITS VERY SUMMIT WITH DENSE PRIMEVAL FOREST: MOUNT TJEREMAI, ONE OF THE JAVANESE VOLCANOES ASSOCIATED WITH MOUNT PAPANDAJAN (FIG. 1) IN THE GREAT TRIPLE ERUPTION OF 1772.

2. clouds from the surrounding oceans. . . . It is during the short period following dawn in the clearer atmosphere from November to April, and before the forests, with help of sun and wind, have attracted fresh cloudland, that Java's mighty volcanoes are best seen in uninterrupted splendour from the plains, and the plains and, superb views best seen from the summits. The mountains are not a continuous range, but isolated upheavals, rising, in most instances, direct from sea-level in the form of truncated cones covered to their very summits with dense primeval forest. The ascents are best accomplished at night by torch-light, a weird but cooler method which ensures extensive views at dawn. . . . The names of the three highest of Java's volcanoes all begin with the letter S. The Smereo, a peak of the short Tengger range running breadthways across the eastern end of the island, and the only 'range' which exists, rises to 12,000 ft. The Slamat, which stands sentinel in solitary grandeur between west and mid Java, is 11,200 ft. high; and the Soembing, of mid-Java, one of twins which the Dutch call The Brothers, tops 10,900 ft. All three have

*[Continued below.]*

*Continued.]* mildly active craters, liable, however, to break out into violent eruption, as they have done at intervals of centuries and half-centuries. When in eruption these forces are capable of hurtling into the air boulders weighing tons as peas are blown upward through a tube. The Goentoer is still scarred down its entire slope with a lava flow, which, ejected from one of its several craters in the first half of the nineteenth century, did incalculable damage. Mount Galoenggoeng, in 1824, covered with a tide of boiling mud more than 114 villages and thousands of natives. The year 1772 was the most notable in the known history of Java's subterranean forces. In August of that year the Slamat, Tjeremai, and Papandajan, about 65 miles equidistant from each other, were in simultaneous eruption. Life within the area they encircle must have been impossible. In the same month of 1883 the small island of Krakatoa, 30 miles off the west coast of Java, literally split itself in twain in volcanic eruption. In the 25 years of the present century there have been one or two violent eruptions. The Wonosobo disaster of November 1924, in which 600 were killed, originated from the Telaga Menger, a crater lake, but was an earthquake. Last year the Papandajan crater, always active, gave rise to anxiety but quieted down. The Dutch maintain a 'Vulkanologisch' Research Department, and periodical visits are made to the more active craters. The Papandajan has a resident guardian—a lonely post."

## THE WORLD'S MOST VOLCANIC ISLAND SEEN FROM THE AIR.

INDES AIR SERVICE.



3. THE JAVANESE VOLCANO WHICH RECENTLY BROKE INTO ERUPTION AND CAUSED THE DEATHS OF ABOUT 1300 PEOPLE: THE SMOKING CONE OF MOUNT MERAPI, FROM WHICH POURED A STREAM OF LAVA FOUR MILES LONG, CUTTING OFF A PARTY OF NATIVES, DISCOVERED BY AEROPLANES USED FOR RESCUE WORK.



4. A CLOSER AIR VIEW (THAN IN FIG. 2) OF THE GREAT CRATER OF MOUNT TJEREMAI (SHOWING PART OF THE AEROPLANE'S WING ON LEFT): ONE OF THE THREE VOLCANOES, 65 MILES EQUIDISTANT, WHOSE SIMULTANEOUS ERUPTION IN 1772 MUST HAVE DESTROYED ALL LIFE WITHIN THE AREA THUS ENCIRCLED.

## THE CRATER OF MERAPI, JAVA.

ON December 19 news from Java announced a serious eruption of the volcano Merapi (Fig. 3 above). Later accounts gave the death-roll as 1300, including hundreds of missing. Professor Borchardt, of Hamburg, who was engaged in climatic researches, was at first reported to have fallen into the crater at the moment of the eruption. Afterwards it was stated that he probably died some days before, when a minor explosion occurred. He is said to have fled into the valley with a native companion. The native reached a village, but nothing more was heard of Professor Borchardt. The eruption of Merapi caused a copious rain of ashes to descend on the surrounding country, while there poured out from the crater a stream of lava more than four miles long, about two hundred yards wide, and eighty feet high. Great damage was done in the locality. Merapi is over 9000 ft. high, and is one of a number of volcanoes surrounding the Idjen Plateau in Eastern Java. This plateau, which is itself an old crater, is over 84 square miles in area, and is bounded by walls 2000 ft. high. There is another volcano named Merapi, in Sumatra, situated near the coast in the central part of that island.

## BOOKS OF THE DAY.

AT the beginning of a new year one's thoughts are apt to run on chronological lines, looking forward and backward, and seeing life marked out in periods. Not having Hamlet's prophetic soul, nor even an uncle to stimulate it (save him of the rounded triple brass), I leave it to others to foretell the events of 1931. Mine be the safer task of evoking certain epochs of the past—

And thinking of the days that are no more.

For readers of mature age, minded to revert in memory to the consulship of Plancus, or for those of a younger generation willing to learn how the world went then, I can recommend several attractive volumes of biography and reminiscence. A book from which I have found it hard to tear myself away, in time for the completion of the present screed, is "EDWARDIAN HEY-DAYS"; or, A Little About a Lot of Things. By George Cornwallis-West. With forty Illustrations (Putnam; 15s.). After browsing with deep content upon the appetising fodder he provides, I feel that the distinguished author is well justified, and, indeed, too modest, when he writes: "It has been my fortune to have met many interesting personalities, seen many interesting places, and done not a few interesting things, and to have been able to indulge in most forms of sport; but I have no tale of great achievements to offer, unless marrying two famous women could be called an achievement—which I doubt. . . . The wares I offer

are of a more humble nature, but they are displayed by one who has always tried to see the funny side, and, at the same time, to appreciate the more serious side of life. . . . This is not an autobiography, but just some record of past years and friendships, and (I hope) amusing stories and anecdotes." The two famous women, of course, are the late Lady Randolph Churchill and (to use her stage name) Mrs. Patrick Campbell. The author's elder sister is Princess Pless, whose reminiscences I had the pleasure of reviewing here some years ago. To his younger sister, Constance Edwina, he refers as "Shelagh."

Although the author disclaims the word "autobiography," doubtless because of its high-sounding formality, I could wish that more practitioners of the art would take a leaf out of his book, and model their style on that. For if this is not autobiography in its best form, I should like to know what is! He touches on successive phases of his career, from childhood onward, but, instead of bald facts, he gives us lively pen-portraits and impressions of memorable happenings. His experiences include early soldiering, hunting, and social life in England and Ireland: the South African War; business enterprises and Edwardian society; and very varied sport—racing, shooting, deer-stalking, fishing, golf, cricket, and motoring (from the early "red-flag" days). Then came the Great War, during which he commanded the Anson Battalion of the Naval Division, with Rupert Brooke as one of his officers, served at Antwerp, fell ill, went to the States on propaganda work, and returned to act as an A.P.M. in London and, after the war, in Ireland. The closing chapter concerns his literary productions—two plays, which elicited "four pages of advice upon play-writing" from Bernard Shaw (who, in 1914, had written him a "priceless letter on German atrocities," also here printed); a novel called "Two Wives"; and "The Life and Letters of Admiral Cornwallis."

I wish I had room to retail a few of the anecdotes with which this volume teems. My readers must here "take them as read," but make haste to read them for themselves. I must give a glimpse, however, of what is perhaps the most interesting thing in the book from a literary point of view—the Shavian pronouncement on play-writing. And here I should mention that Colonel George Cornwallis-West expresses a strong personal liking for Mr. Bernard Shaw, "quite apart from his brilliance, by reason of the Irish in him, and, above all, his extraordinary

unobtrusive kindness. How little the public realise the numbers of lame dogs that G.B.S. has helped over stiles!"

In the course of his criticism of the author's play, "The Mousetrap" (never produced), Mr. Shaw says: "Another point to be borne in mind is that, if you want to preach from the stage, as all great dramatists do, you must have a devil's advocate, or you will inevitably become sententious, like Joseph Surface, or the traditional stage sailor who announces that the man who would raise his hand to a woman, save in the way of kindness, is unworthy the name of Briton. This applies to your point about smart society having only one criterion: money. If you want to make that point effectively, you must have a scene in which Jack, very sore about it, reproaches somebody for giving him the cold shoulder, and finds that the somebody is quite prepared to defend his position. . . . Such comedy conflicts will give you a chance of using your wit and humour, which are too much smothered in your version. Also, you will be able to give yourself away, which is the essence of fine comedy, and is, indeed, the only excuse the playwright has for lecturing or ridiculing his fellow-creatures. There must always be that sort of fair play between the castigator of morals and his audience."

Mr. Shaw's allusion to the Devil's Advocate supplies a link with the next book on my list, "A VICTORIAN VINTAGE." Being a Selection of the Best Stories from the Diaries of the Rt. Hon. Sir Mountstuart E. Grant Duff. Edited by A. Tilney Bassett. With a Biographical

he was Under-Secretary for India in Mr. Gladstone's Government from 1868 to 1874, and from 1891 to 1896 was Governor of Madras. "They were," says his daughter, "the happiest five years of his life," and "he did much to promote good relationships with the natives." She mentions also that he had been christened "Mountstuart Elphinstone," after his father's friend, the Governor of Bombay.

I take a special interest in Sir M. E. Grant Duff's diary, as in the late 'nineties his venerable beard was to me "familiar as household words," though I did not then know of his eminence as a *raconteur*. Even if I had, he would not have told me any of his stories, since he was a Director and I was a junior clerk at the sign of the pious Pelican in Lombard Street, an old-fashioned life insurance office since embodied in that fabulous and recuperative bird, the Phoenix. Our chairman was the late Lord Avebury, sometimes known as St. Lubbock, the Patron Saint of Bank Holidays. Once a week these and other eminent persons passed close to my desk to discuss finance and lobster-salad in the board room above. I was not much interested in the finance. When dipping into Sir Mountstuart's diary, I was naturally curious to discover whether he had alluded to those festive occasions, and rejoiced to find the following entry, dated May 4, 1899: "After our general meeting at The Pelican to-day, Mr. Sorley, the manager, told me a story for the authenticity of which he vouched. A gentleman who rather over-valued himself, looking at a case of birds, said to an ornithologist who was with him: 'What is that bird?' 'That,' said the other, 'is a magpie.' 'It's not my idea of a magpie,' was the rejoinder. 'Perhaps not,' replied his friend; 'but it's God's idea of a magpie.'" Mr. Sorley, who, I regret to say, has also since "passed over," was related to the well-known war poet of that name, of whose verse he gave me a copy.

Talking of poets reminds me that a few weeks ago I ascribed to the wrong author the line—

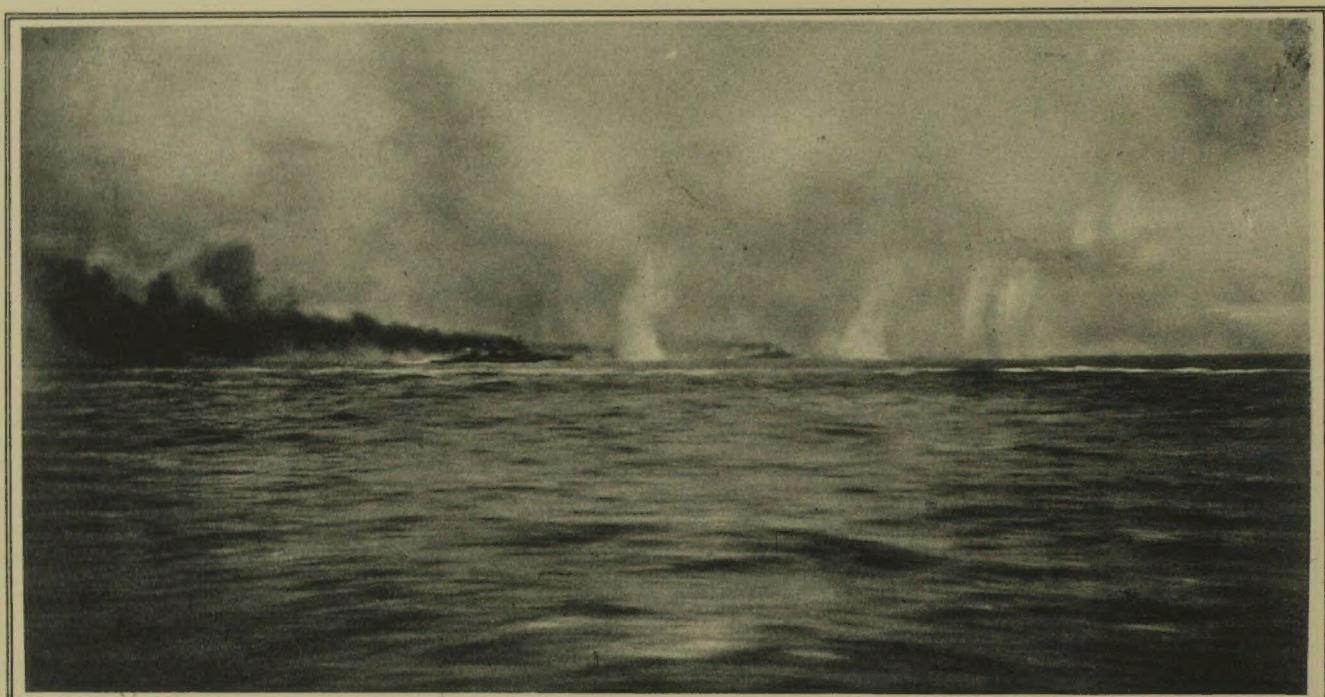
I have been faithful to thee, Cynara! in my fashion.

It was written, not by James

Elroy Flecker, but by Ernest Dowson. I apologise to both their shades, and can only plead, as an excuse for neglecting that golden rule, "Verify your quotations," that my books, at the moment, were involved in the throes of a removal. The incident, however, afforded me the consolation of discovering that I had at least one reader!

Among the numerous Victorian celebrities whose *bons-mots* and anecdotes are enshrined in Sir Mountstuart's diary is one—well represented there—who is also the subject of an interesting new biography, namely, "A VICTORIAN DEAN." A Memoir of Arthur Stanley, Dean of Westminster. With Many New and Unpublished Letters. Edited by the Dean of Windsor and Hector Bolitho. Illustrated (Chatto and Windus; 12s. 6d.). This admirable work, portraying the great Dean for a younger generation, forms a popular pendant to the official Life by Lord Ernle. The *clou* of the book is a series of intimate letters written by Dean Stanley when, in 1862, he was piloting King Edward (then Prince of Wales, and a young man of twenty) on a tour through Egypt and the Holy Land. Some initial prejudices between mentor and pupil gave place eventually to an affectionate friendship. "When they started on their journey (we read), the interests of the Prince and the Dean were poles apart. The one was an antiquary, a student, and an ecclesiastic. The other, although pathetically anxious to do his duty, was boyish in his tastes and rather bored by the maze of historical associations brought before him. His attitude towards the glories of the past was revealed when the Dean found him sitting at the foot of a Pyramid, reading a novel." That, of course, was before the "hey-days" of Tutankhamen!

C. E. B.



NEW GERMAN ADMISSIONS REGARDING EFFECTS OF BRITISH GUNNERY AT JUTLAND: A RECENTLY PUBLISHED PHOTOGRAPH SHOWING TWO GERMAN ARMOURED CRUISERS UNDER HEAVY FIRE DURING THE BATTLE, AS SEEN FROM AN ACCOMPANYING LIGHT CRUISER.

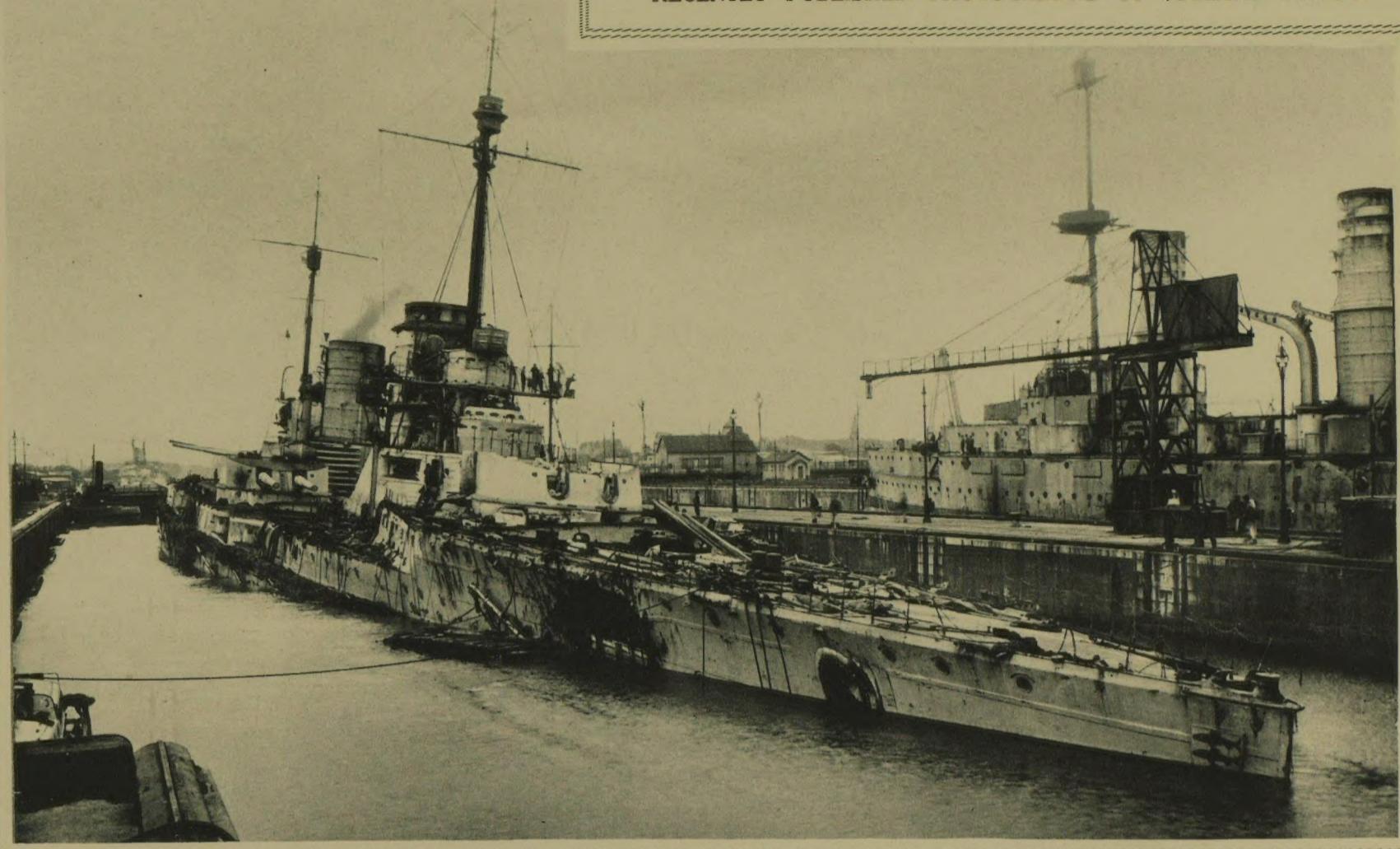
This photograph, which appeared only recently in a German paper, shows a phase of the Battle of Jutland in which the German battle-cruisers "Seydlitz" and "Derfflinger" received the tremendous battering revealed in the other two photographs, from the same source, reproduced on the opposite page. As there noted, it was considered almost a miracle that the two ships—especially the "Seydlitz"—should have been able to reach port.

Introduction by Mrs. Huth Jackson. Illustrated (Methuen; 15s.). Had Mr. Shaw been asked to suggest a title for this book, he might have called it the Quintessence of Victorian Anecdote. Its author, we are reminded, "was a member of all the dining clubs of London during his long life—The Club, Grillion's, the Dilettanti, the Literary Society—and was a welcome guest at countless houses where the best wits assembled. In a series of diaries running to nearly a score of volumes, he set down his record of the conversations in which he took part. The present work offers the cream of those conversations."

This well-known symposium from Victorian dinner-tables is so rich in post-prandial wit and humour that little Jack Horner himself would be puzzled to pull out the best plum. The example here following is given, not as the pick of the pie, but merely as fulfilling my reference to the above-mentioned Shavian dictum. It dates from 1898. "Mr. Tyrrell (we read—and, in an editorial footnote, 'now Lord Tyrrell, Ambassador in Paris') mentioned incidentally that Chamberlain had been staying with a lady who, not satisfied with the signatures of her guests, has the detestable habit of requiring them to add something in prose or verse. Chamberlain point-blank refused, whereupon his hostess, who is by no means famous for tact, turning to Lord Selborne, his representative in the House of Lords, said: 'Mr. Chamberlain's name may be enough, but yours is not.' The person addressed, taking up his pen, then wrote: 'Selborne, Advocatus diaboli.'

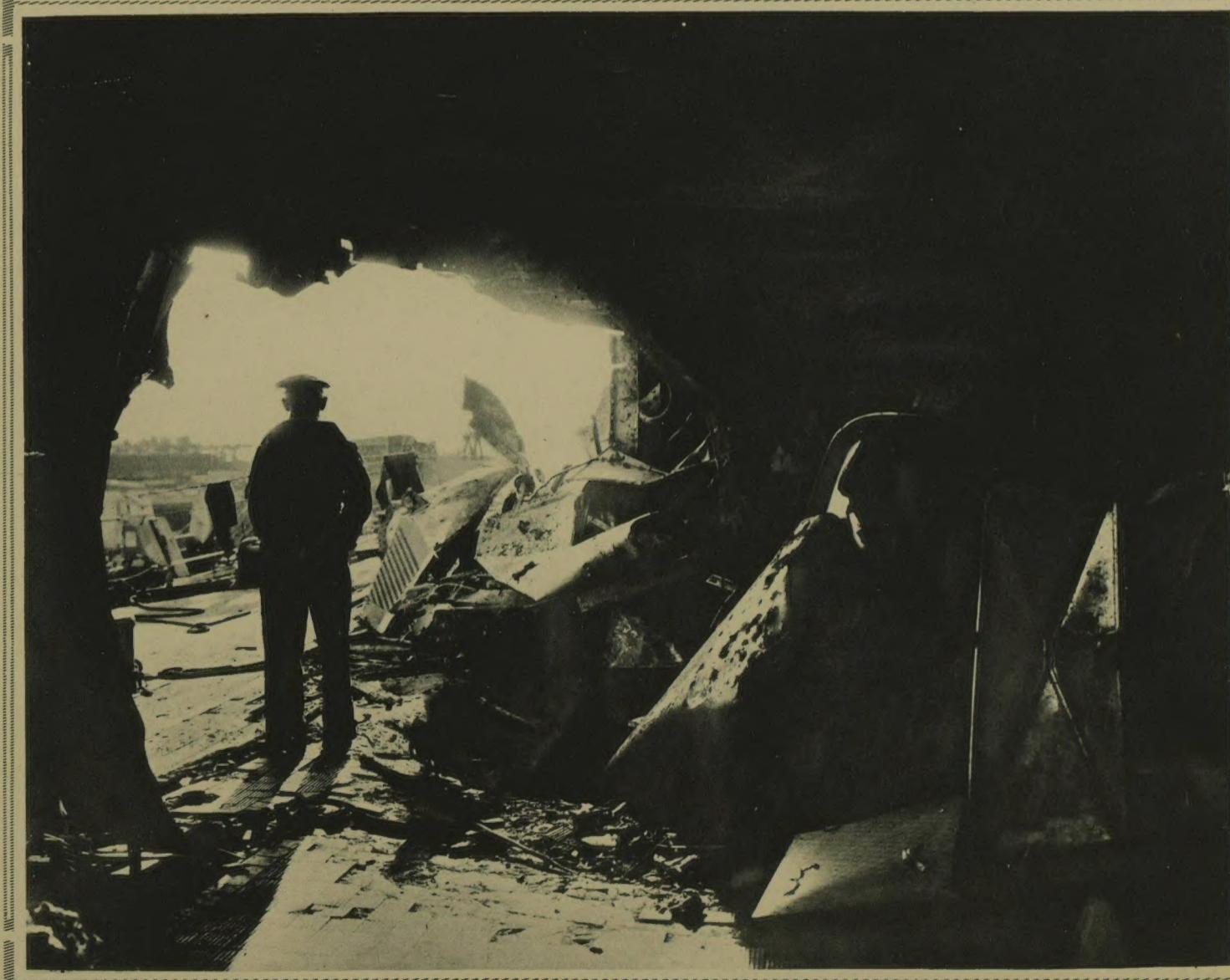
In the biographical introduction Mrs. Jackson gives an intimate character-sketch of her famous father, whom she describes as "a typical Scotsman" with "a genius for friendship." It is interesting to recall just now that

GERMANY SHOWING HER NAVAL WAR-WOUNDS:  
RECENTLY PUBLISHED PHOTOGRAPHS OF JUTLAND HAVOC.



FOURTEEN years after the battle of Jutland (fought on May 31, 1916), these photographs, revealing some of the havoc caused in the German Fleet by British shell, were recently published in a German paper, along with the general view of part of the action reproduced opposite. The battle-cruisers "Seydlitz" and "Derfflinger," it may be recalled, were afterwards among the surrendered German war-ships scuttled at Scapa Flow. The "Seydlitz" has since been raised. Photographs of the damage done to these two ships at Jutland appeared in our issue of March 13, 1920, with details quoted from "The Engineer," which stated: "The German officer whose book we review tells us that twenty hits from 15-in. shell and as many more from 13.5-in. and 12-in. were traced on the 'Derfflinger' alone. He expresses astonishment that any ship could survive such a battering without going to the bottom. The 'Seydlitz,' however, fared still worse. That she ever reached port was something of a miracle. . . . Four out of the five 11-in. turrets were placed hors de combat, three being penetrated. . . . In two successive hits from 15-in. shell, both after-turrets of the 'Derfflinger' were disabled, and their crews, including all men in the working chambers, were annihilated."

"THAT SHE EVER REACHED PORT WAS SOMETHING OF A MIRACLE": THE DAMAGED GERMAN BATTLE-CRUISER "SEYDLITZ" IN DOCK AT WILHELMSHAVEN AFTER HER RETURN FROM THE BATTLE OF JUTLAND (IN 1916) WITH FOUR GUN-TURRETS PUT OUT OF ACTION AND A VERY BAD LEAK FORWARD.



RESULTS OF A DIRECT HIT BY BRITISH GUNFIRE UPON THE "DERFFLINGER" AT JUTLAND: HAVOC ABOARD A GERMAN BATTLE-CRUISER THAT SURVIVED TWENTY HITS FROM 15-INCH SHELL AND AS MANY MORE FROM 13.5-IN. AND 12-IN. SHELLS—TWO OF HER GUN-TURRETS BEING PENETRATED WITH ANNIHILATING EFFECT.

The two battle-cruisers, it may be added, dated from 1913. The "Derfflinger" was a ship of 26,300 tons, and the "Seydlitz" of 25,000 tons.

# "LITTLE-KNOWN GLORIES OF THE HOME COUNTIES."

BEING AN APPRECIATION OF  
**"ROYAL HOMES NEAR LONDON."** By MAJOR BENTON FLETCHER.\*

(PUBLISHED BY THE BODLEY HEAD.)

IT came as a surprise to me, and may not be generally known, that within the radius of a few miles from London there are, or have been in the past, at least twenty-three royal palaces. If I had been called upon, in a General Knowledge examination, to name only six out of the twenty-three, I should have been ploughed. Hampton Court I knew, and the Bishop's Palace at Hatfield; and I remembered Sheen because Richard II. had it destroyed when his wife died. However, I must not go on airing the gaps in my knowledge, which have now, thanks to Major Benton Fletcher's delightful book, been temporarily, at any rate, repaired.

But we (supposing there be another reader as ill-informed as myself) have some excuse for our ignorance; many of these palaces have been either obliterated or exist only as fragments. Of Eltham, for instance, one of the greatest, there remains little to testify to its former glory: the moat, the bridge, the Chancellor's lodgings, and the vast banqueting-hall give us some idea of the original extent of a building in which two thousand human beings could be fed and housed. This feat of hospitality was performed in the Christmas celebrations of the year 1482; and, as Major Fletcher observes, "it would tax to the utmost the resources of any royal palace nowadays."

He quotes from an ancient record a list of the various items of food consumed on such occasions: that even two thousand people could eat so much seems almost incredible. The smallest figures quoted are: 6 Wild Bulls; 12 porpoises and seals; 200 heronshaws; 204 cranes; 304 veals; and 400 each of porks, pigs, and bitterns. On the other hand, there were 2000 swans, capons, kids, and hot custards; 2400 quails; and 4000 stags and bucks, peacocks, and potted dishes of jellies. Eltham had a long and glorious history. It was the residence of the Kings of England for more than three centuries. Henry III. visited it in 1270, and Charles I. spent a day there in 1629. Queen Elizabeth thought its situation unhealthy and neglected it, as her father had done. In 1656 Evelyn wrote in his Diary: "Went to see His Majesty's house at Eltham; both the palace and chapel in miserable ruins, the noble wood and park destroyed by Rich, the Rebel."

Its popularity as a royal residence passed temporarily to Nonsuch—Nonsuch which had such a meteoric career among great houses. Begun by Henry VIII., it was still incomplete at his death. Paul Hentzner thus describes its gardens:

"In the pleasure and artificial gardens are many columns and pyramids of marble, with two fountains that spout water, one round the other, like a pyramid. Upon it are perched small birds, that stream water out of their bills. In the Grove of Diana is a very agreeable fountain with Actaeon turned into a stag as he was sprinkled by the goddess and her nymphs with inscriptions."

Later, Lord Arundel acquired the palace, and gave Queen Elizabeth such sumptuous entertainment there (including the gift of a "cubard of platt") that she returned again and again. Eleven years later "she bought back the palace, probably by barter in kind," and it became her favourite country seat. It was at Nonsuch that she granted—or, rather, was surprised into granting—the famous fatal interview with Lord Essex, just returned from Ireland. "On Michaelmas Eve about ro o'clock in the morning Lord Essex 'lighted at Court Gate Post & made all haste up to the Presence, & soe to the Privy Chamber, and staid not till he came to the Queens Bedchamber where he found the Queen, newly up, her Hair about her Face; he Kneeld unto her, Kiss'd her Hands, & had some private Speach with her, which seemed to give him great Contentment; for coming from her Majestie to go shife himself in his Chamber, he was very pleasant, & thanked God, though he had suffered much troubles and Storms Abroad, he found a Sweet Calm at Home. 'Tis much wondered at here that he went so boldly to her Majestie's Presence, she not being ready, & he so full of Dirt & Mire, that his very face was full of yt." Poor man! The sky which seemed so serene soon clouded over; within a few days Essex found himself in prison. The Queen's behaviour towards him is unaccountable. Tradition says that she once gave him a ring, telling him to send it to her if ever he was in danger; and it is affirmed that just before his execution he tried to get it to her, but it was intercepted by the husband of the woman to whom he entrusted it. When on her death-bed, the repentant lady confessed her guilt to the Queen, whereupon Elizabeth shook her, and exclaimed, "God may forgive you, but I never can."

James I. did not care for "the fantastic and exotic palace of Nonsuch," and made it over to his Queen, Anne of Denmark. When Pepys went there, the garden was already in ruin; but "all the house on the outside" was "filled with figures of stories and good painting of Rubens' or Holbein's doing." Pepys cannot, one would think, have been much of a critic if he was not able to distinguish between the work of two such different artists! In the reign of Charles II. the palace was pulled down, its

is scarcely an unnatural or sumptuous impropriety at Versailles which we do not find in the description of these gardens." Perhaps Nonsuch was too florid to please a pure taste; but the lover of architecture cannot but regret its loss.

Oatlands, which Nonsuch supplanted in the fickle affections of King Henry VIII., has gone too, though its foundations are said to have covered an area of fourteen acres. Henry intended it for Anne of Cleves; but when

she arrived and proved so disappointing, she was pensioned off in the not distant palace of Richmond, which the King had grown tired of; and Oatlands was made ready for Katherine Parr. Queen Mary and Philip of Spain removed to Oatlands from Hampton Court, and while "on the way thither the queen received consolation from a poor man who met her on crutches and was cured of his lameness by looking at her." Afterwards it became a royal resort for the hunting season; and "Queen Elizabeth, within a year of her death, while hidden in and protected by a stand in the park, shot deer with a cross-bow as they were driven past her when standing ready to let fly." Some yew-trees that are supposed to mark the place are still called "Queen Elizabeth's Bowshot."

The thickest cluster of royal palaces is to be found in the neighbourhood of Hampton Court: Kew, Richmond, Hamworth, Oatlands, Nonsuch, Claremont. Of those situated in the county of Essex the author describes only two, but they are of great historical interest. Havering-atte-Bower dates (or, rather, dated) for no trace of the palace now exists) from the time of Edward the Confessor. It derived its name from the ring which the King gave as alms to one who seemed to be a beggar, but was really St. John the Evangelist. The ring was returned to the King

through the agency of two English pilgrims. St. John had given it to them in the Holy Land, and with it a prophecy that the King should die within six months. So devout was Edward the Confessor that even the nightingales with which Havering abounded disturbed him at his prayers. He "earnestly petitioned their absence," and the prayer was granted, for (it is said) they never sang in the royal park, although the surrounding woods were full of them.

The other royal residence in Essex was of an entirely different character, and associated with the name of a very different monarch. Nothing now remains of the original Jericho, where Henry VIII. "sheltered his mistresses and feasted with his gallants." Even while it still stood mystery surrounded it. "The gentlemen and grooms were enjoined" not "to hearken and enquire where the King is, or goeth, be it early or late, without grudging, mumbling, or talking of the King's pastime; late or early going to bed." Regulations were made that "the King's Highness have his privy chamber and inward lodgings reserved secret, at the pleasure of his grace, without repair of any great multitude." At Jericho was born the King's illegitimate son, Henry Fitzroy, of whom he was passionately fond. He created the boy Duke of Richmond and Duke of Somerset; made him Knight of the Garter at the age of six; and Admiral of England, Ireland, and Normandy before he was nine years old. The repository of his father's hopes grew to man's estate and married, but died childless. But the King's visits to his palace in Essex did not cease. "To what purpose then," asks Major Fletcher, "did Henry so persistently 'go to Jericho' ? A negative result is all that history can record."

The palace of Theobalds, between Jericho and Hatfield, served rather the same purpose for James I. that Jericho had served for Henry VIII. Previously the property of the Earl of Salisbury, it was ceded to the King in exchange for Bishops Hatfield. "From contemporary letters published by Ellis we learn that James did many 'wicked, crack-brained' things at Theobalds, for he had 'fools, fiddlers, and master-fools' . . . the ladies of the Court rolled about intoxicated, and he himself was carried off to bed after having proposed five-and-thirty healths." This magnificent palace consisted of two quadrangles, four courts, and a cloister, when Cromwell ordered it to be demolished. Perhaps it had been added to since Queen Elizabeth's time; at any rate, when she visited Cecil there she found no room large enough for her. "The disconsolate and retired spryte, the hermit of Tyboll" (as she termed him), was compelled to make structural alterations to accommodate her. "Upon fault being found with the usual measure of her chamber I was forced to enlarge a room for a large chamber: which need not be envied by any for riches in it, more than the show of old oak and such trees, with painted leaves and fruits."

"Royal Homes near London" is a book that will delight the architect, the historian, and the general reader. Among its chief attractions are the author's pencil-drawings, as faithful in points of detail as they are charming in general effect.

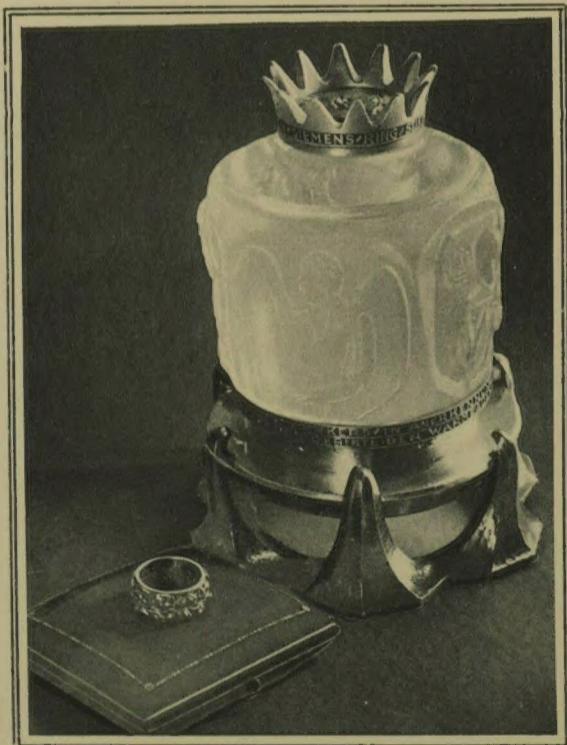
L. P. H.



THE FAÇADE OF THE FUTURE "SOUTH AFRICA HOUSE" IN TRAFALGAR SQUARE: A DESIGN MADE TO CONFORM WITH THE ARCHITECTURAL STYLE OF ST. MARTIN'S-IN-THE-FIELDS AND THE NATIONAL GALLERY.

Sir Herbert Baker has designed the new "South Africa House" and has supervised the façade of the rest of the block in order to secure architectural unity. Demolition of the South Africa offices in Trafalgar Square will begin shortly. The new "South Africa House" will cost upwards of £300,000, and is expected to be ready for occupation early in 1933. Meantime, headquarters is 73, Strand.

materials being used partly to mend the roads, partly as a quarry for other country houses. So, after a career of little more than a hundred years, perished the palace of Nonsuch; to-day its site is marked only by a few trees, a stretch of chequered wall, and the foundations of the banqueting hall. Horace Walpole declared that "there



THE "SIEMENS RING" (AND ITS BEAUTIFUL ROCK-CRYSTAL CASKET)—AN AWARD MADE ONLY TO TECHNICIANS OF GREAT MERIT: THE PRIZE PRESENTED TO PROFESSOR HUGO JUNKERS, THE FAMOUS GERMAN AEROPLANE DESIGNER.

In December, on the anniversary of the birth of Werner von Siemens, the great German electrical pioneer, Professor Hugo Junkers was presented with the "Siemens Ring." This ring, beautifully worked by the Munich goldsmith Hans Rothmüller, was enclosed in a magnificent casket of pure rock-crystal, which is decorated on the outside with low reliefs of Daedalus and Icarus, and representations of a modern aircraft designer and a modern pilot. Professor Junkers is the fourth to receive the Siemens Ring, by which only the highest technical merit is distinguished.

## AN ELIZABETHAN GALLEON: AN EXACT MODEL; AND "SOURCES."

THE UPPER PHOTOGRAPH BY COURTESY OF THE SCIENCE MUSEUM; THE OTHER TWO (FROM THE PEPPYSIAN LIBRARY) BY PERMISSION OF THE MASTER AND FELLOWS OF MAGDALENE COLLEGE, CAMBRIDGE.



ONE OF QUEEN ELIZABETH'S "GREAT SHIPS": A LARGE NEW MODEL OF A GALLEON, COMPLETE IN EVERY DETAIL, WITH HULL COPIED FROM THE OLDEST SHIP PLANS STILL EXISTING IN ENGLAND, PAINTED IN THE BRIGHT COLOURS OF THE PERIOD; AND WITH MASTS AND RIGGING ALSO DESIGNED FROM THE SAME SIXTEENTH-CENTURY SHIPWRIGHT'S DRAUGHTS, PRESERVED IN THE PEPPYSIAN LIBRARY AT CAMBRIDGE.



THE "CUD'S HEAD AND MACKEREL-TAIL DESIGN" INDICATING THE LINES OF A FISH: A DRAWING OF ABOUT 1586 (ASCRIBED TO MATTHEW BAKER, MASTER SHIPWRIGHT), ON WHICH THE HULL OF THE ABOVE MODEL WAS BASED.

THE model shown in the upper illustration, constructed under the direction of Mr. G. S. Laird-Clowes, and rigged by Mr. William Dowell, was recently placed on view in the Science Museum at South Kensington. It is notable as the first accurate reconstruction of an Elizabethan "Great Ship" based on manuscript scale-plans ascribed to Matthew Baker, master shipwright, preserved in the famous Library of Samuel Pepys at Magdalene College, Cambridge. Generally it reproduces the 684-ton ship "Elizabeth Jonas," rebuilt in 1597-8. The masts and rigging are in the style of 1600, based on contemporary documents in the same library. These shipwright's draughts are the only examples known to survive in England of sixteenth-century naval architect's plans. They are included in a manuscript which Pepys entitled "Fragments of Ancient English Shipwrighting," one of those which he collected with a view to writing a History of the Navy. The model, which is six feet long, is complete in every detail, and is painted in brilliant colours, according to the original plans, in the Tudor style of ship decoration that preceded the elaborate gilt and carving of the Stuart vessels. The guns were modelled, in varying proportions, on a demi-culverin of 1601 preserved in the Tower of London.



ONE OF THE ONLY EXTANT SIXTEENTH-CENTURY SHIPWRIGHT'S DRAUGHTS, FROM WHICH THE MODEL WAS DESIGNED: A DRAWING OF A LARGE ELIZABETHAN SHIP MADE ABOUT 1580, WITH AN ADDED SAIL-PLAN DATING FROM ABOUT 1600.



THE RECENT OUTRAGE IN CALCUTTA: THE MILITARY FUNERAL OF LT-COL. NORMAN S. SIMPSON, WHO WAS SHOT BY BENGALI TERRORISTS.

The shooting of Lieut-Col. Norman S. Simpson, of the I.M.S., Inspector-General of Prisons in Bengal, will be remembered as one of the most dastardly crimes in the history of India during recent years. Colonel Simpson's death was the result of indiscriminate shooting by a party of Bengalis who raided the headquarters of the Bengal Government, in Dalhousie Square, Calcutta. No victim more unworthy of a gang's insensate hatred could have been found by the murderers; for Lieut-Col. Simpson was a Civil Servant of the highest type, an enlightened and humane officer who introduced many reforms based on personal study of the gaol system. We illustrate above the impressive military funeral given to his remains. In the first photograph his brother, Mr. E. S. Simpson, I.C.S., and his Indian servant, are seen following the coffin.

## A WINDOW ON THE WORLD: EVENTS AT HOME AND ABROAD.



LOWERING THE COFFIN AFTER THE FUNERAL SERVICE OF LT-COL. SIMPSON: THE IMPRESSIVE MILITARY CEREMONY IN CALCUTTA.



AN INDIAN HARBOUR WHICH, IT IS CLAIMED, WILL RANK AS THE LARGEST IN THE WORLD: THE WORKS AT VIZAGAPATAM, IN THE MADRAS PRESIDENCY. Development of the harbour of Vizagapatam, on the Northern Circars coast, is in progress, and our photograph shows some of the latest constructional work. The harbour is formed by two almost parallel ridges jutting into the sea, but a bar of sand across the mouth of this creek has hitherto prevented the entrance of vessels of deep draught.

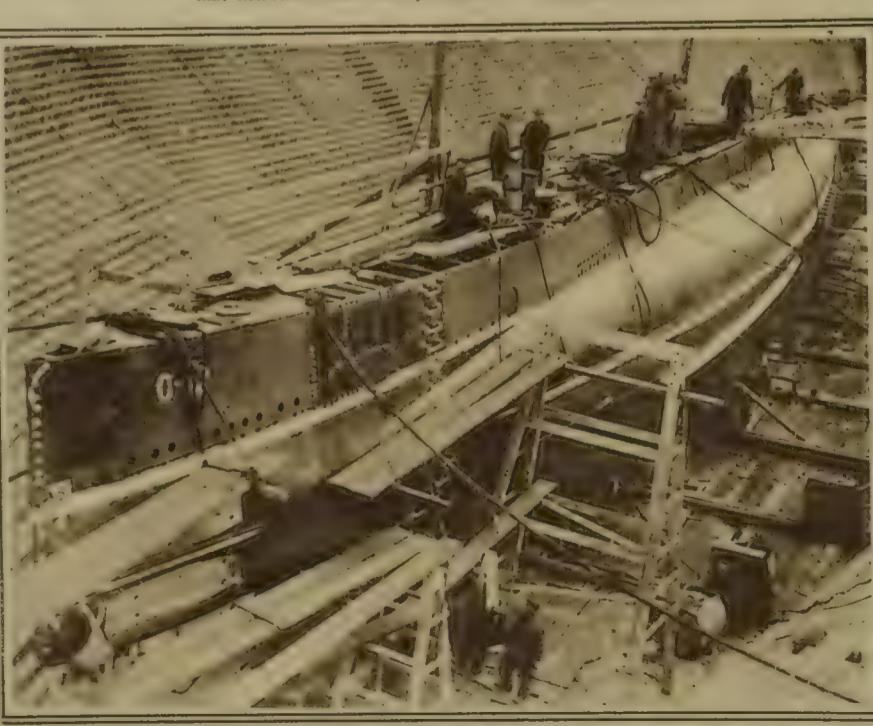


THE RECENT COMMUNIST RIOTS IN SYDNEY: A HAND-TO-HAND STRUGGLE BETWEEN A POLICEMAN AND ONE OF THE MOB WHICH TRIED TO ENTER PARLIAMENT HOUSE. During the recent Communist riots in Sydney, a cordon of police round the New South Wales Parliament House was attacked by men and women, who used sticks and banner-staves in their attempt to force their way into the House. Arrests made in Melbourne are stated to have shown that non-Australians were prominent in Communist activities.



THE NEW "SPEED COPS": MEN OF ONE OF LONDON'S MOBILE TRAFFIC PATROLS—WEARING WHITE SLEEVES ON THEIR RIGHT ARMS.

In the terms set out by the Home Secretary under which grants will be made in England and Wales from the Road Fund, he states that the use of motor vehicles by the police is not only advantageous, but for some duties must be regarded as essential. All vehicles employed must be of British manufacture. Above, one of the new mobile police traffic patrols is seen leaving Scotland Yard.



SIR HUBERT WILKINS'S SUBMARINE POLAR EXPEDITION: THE EX-U.S. NAVAL BOAT IN PROCESS OF RECONSTRUCTION AT PHILADELPHIA.

Preparations for Sir Hubert Wilkins's proposed 2100-miles' voyage beneath the North Polar ice, from Spitzbergen to the Behring Sea, are nearing completion, and it is stated that the submarine "Nautilus"—which is seen above being reconstructed from the ex-U.S. Navy submarine "O 12"—will be ready in February. She is equipped with every scientific device for ensuring the safety of the crew, including, it is stated, an ice-boring machine in the conning-tower.

## INDIA'S NEW VICEROY: A "LIBERAL" CHOICE MADE BY "LABOUR."

FROM THE PORTRAIT BY OSWALD BIRLEY, R.O.I. (ALL COPYRIGHTS RESERVED.)



FROM OTTAWA TO DELHI: LORD WILLINGDON, GOVERNOR-GENERAL OF CANADA, APPOINTED VICEROY OF INDIA.

The appointment of Lord Willingdon as Viceroy of India (to succeed Lord Irwin) is notable for the fact that, although in politics always associated with the Liberal Party, his name was recommended to the King by a Labour Government. Like two of his predecessors, the late Lords Lansdowne and Minto, Lord Willingdon goes to India direct from Canada,

of which Dominion he has been Governor-General since 1926. He has already had long experience of Indian administration, having been for eleven consecutive years a Presidency Governor—of Bombay from 1913 to 1919, and of Madras from 1919 to 1924. He is sixty-four. As Mr. Freeman-Thomas, he was M.P. (Liberal) for Hastings, 1900-6, and for Bodmin 1906-10.

## NEWS BY PHOTOGRAPHY: RECENT DISASTERS ON LAND AND SEA.



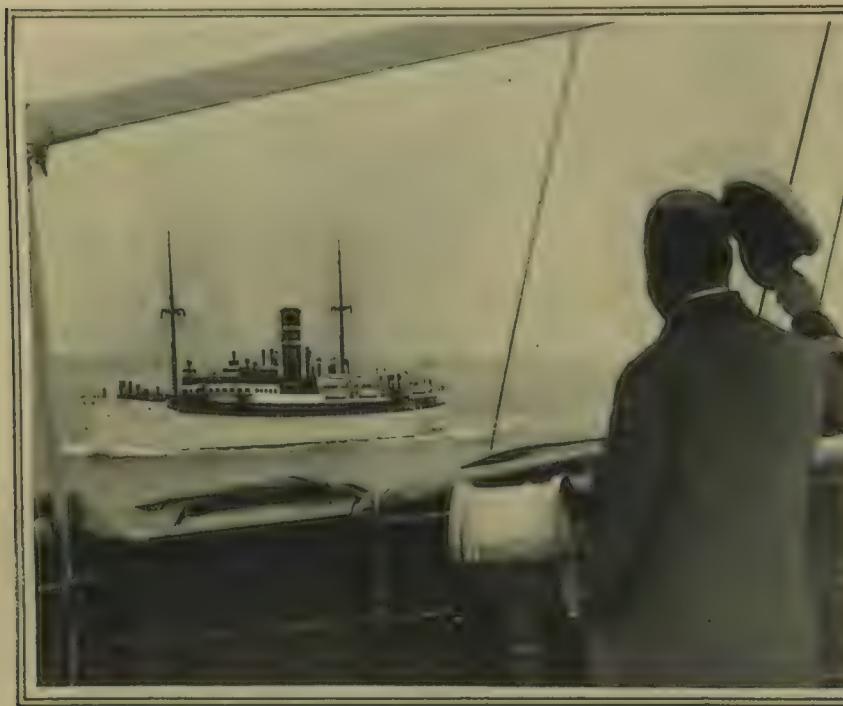
A RESULT OF THE BURMESE EARTHQUAKE WHICH SHOOK, BUT DID NOT DAMAGE, RANGOON: THE WRECKED COURTHOUSE AT PYU, WHERE THE SHOCK WAS MOST SEVERE. The earthquake which shook most of Burma recently caused great destruction between Pyuntaza and Toungoo, on the Mandalay Railway. The damage was particularly severe at Pyu, where about twenty houses were completely destroyed and a goods train was overturned. The Court House (which we illustrate above) and three shops were attacked by fire.



A RELIC OF THE ILL-FATED "OBERON," IN WHICH THE FAMOUS CRICKETER, J. W. H. T. DOUGLAS, AND HIS FATHER, LOST THEIR LIVES: A LIFEBOAT WHICH WAS PICKED UP, WITH SEVERAL MEMBERS OF THE CREW, BY THE BRITISH STEAMER "HENGIST."



THE FREAK PLEASURE-BOAT WHICH SANK OFF MIAMI AFTER AN EXPLOSION: "EUREKA II."—FITTED WITH A GLASS BOTTOM FOR STUDYING OCEAN DEPTHS. Four persons were reported dead and thirty-five missing as the result of an explosion, followed by a fire, on board the observation-boat "Eureka II," when that craft was fifteen miles off Miami, during a pleasure cruise. 135 are said to have gone on this trip, which was to view the ocean depths from the "Eureka II," which was fitted with a glass bottom.



THE "OBERON" DISASTER: CAPTAIN HJELT, OF THE "ARCTURUS," SALUTING HIS BROTHER'S SHIP, THE "OBERON"—A PHOTOGRAPH TAKEN IN THE KATTEGAT, WHERE THE TWO FINNISH SHIPS COLLIDED AND THE "OBERON" SANK.

The Finnish steamers "Arcturus" and "Oberon" came into collision in a dense fog during the night of December 19-20 near the Laesoe Trindel Lighthouse, in the Kattegat. The "Oberon," which was badly damaged and sank, disappeared in the fog. She sank in three minutes, and there was time to lower only one boat. Forty-two lives were lost—among them those of six



THE BOWS OF THE "ARCTURUS" DAMAGED BY HER COLLISION WITH THE "OBERON" IN THE KATTEGAT: THE SHIP WHICH WAS SAVED BY THE TIMELY CLOSING OF HER WATER-TIGHT COMPARTMENTS.

English passengers, including Mr. J. W. H. T. Douglas, the cricketer, and Mr. J. H. Douglas, his father. The bow of the "Arcturus" was badly damaged in the collision, but Captain Hjelt closed the water-tight compartments, and five minutes later was able to lower his boat. Portraits of the late Mr. Douglas and his father will be found on our Personal Page.

## PRESERVING HISTORIC TREASURES: ITALIAN PAINTING; ROMAN SHIP-CRAFT.



THE RECENT RESTORATION OF A FAMOUS EXAMPLE OF ITALIAN RENAISSANCE ART IN A SWISS CHURCH: THE CENTRAL PART OF THE SIXTEENTH-CENTURY WALL-PAINTING OF THE CRUCIFIXION, BY BERNARDINO LUINI (1470-1533), IN THE CHURCH OF SANTA MARIA DEGLI ANGIOLI, AT LUGANO.



ITALY'S CAREFUL CONSERVATION OF HER ARCHAEOLOGICAL TREASURES: A LARGE ROMAN ANCHOR, OF WOOD WITH A LEADEN STOCK, FOUND WITH THE GALLEY IN LAKE NEMI.

THE Church of Sta. Maria degli Angeli, at Lugano, which was in a very bad state of repair, has lately been restored, along with its famous wall-painting of the Crucifixion by Bernardino Luini, a Milanese follower of Leonardo da Vinci. The church was begun by the Capuchins in 1499.—The recovery of the ancient Roman galley from the bed of Lake Nemi (drained for the purpose) has frequently been illustrated in our pages. We give the above photographs, lately to hand, to show the extreme care taken by the Italian authorities to preserve their treasures. Two anchors were recently found, one entirely of iron, weighing 1275 lb. (Roman), and the other (seen above) of wood with a leaden stock or cross-piece, and iron-shod spikes, excavated last November. This anchor is about 16 ft. long. In the left-hand photograph (left foreground) may be seen the cord binding and part of the cable, wonderfully well preserved after 2000 years of submersion. In the background of the right-hand photograph is the galley itself, on its cradle, ready for conveyance into the specially constructed "hangar" beyond. Dr. Doro Levi states that the iron anchor "is remarkable in having a movable stock, and is therefore of the type (invented by Captain Rodgers) patented by the English Admiralty in 1852."



THE SAME ANCHOR PACKED FOR TRANSPORT: A VIEW SHOWING (BEYOND) THE ROMAN GALLEY RECOVERED FROM LAKE NEMI AND A BUILDING ERECTED TO HOUSE IT.

## "A STARTLING DISCOVERY" AT UR: ROYAL TOMBS OVER 4000 YEARS OLD—MESOPOTAMIA'S "MOST MONUMENTAL RUINS."

PHOTOGRAPHS BY COURTESY OF THE BRITISH MUSEUM AND

THE LIBATION-CHAMBER IN DUNGI'S GREAT BUILDING: THE ALTAR, PROJECTIONS FROM THE WALL, WITH 6 RUNNELS AND 6 FIRE-PLACES; ANOTHER FIREPLACE (OR TWO) ON THE RUINED ALTAR (RIGHT), AND A BASE (LEFT) WITH POT-HOLES AND RUNNELS.



A ROOM IN DUNGI'S BUILDING WITH STEPS TO THE HIGH CHAMBER OVER THE GREAT VAULT: (LEFT) A DOORWAY WHICH HAD BEEN BLOCKED UP AND CAMOUFLAGED; (IN FRONT OF IT) PAVEMENT DUG THROUGH BY ELAMITE ROBBERS, WHO ALSO DESTROYED THE DOOR BLOCKING.



THE GREAT TOMB-SHAFT IN DUNGI'S BUILDING: A VIEW LOOKING DOWN FROM ONE END—(IN FOREGROUND) THE CENTRAL PLATFORM FROM WHICH THE STEPS RUN DOWN UNDER THE CORBELLED VAULT (INSECURE AND NOT YET EXCAVATED); (ON RIGHT) THE BLOCKED-UP DOORWAY WITH ITS STEPS.

Ur-of-the-Chaldees, at one time the home of Abraham, continues to yield wonderful results to the spade of the archaeologist. The director of the excavations, Mr. Leonard Woolley, says in his latest report: "The Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania has begun its ninth season's work at Ur with a startling discovery, that of the tombs of the great kings of the Third Dynasty. The rich graves of the prehistoric cemetery were those of kings whose names, where they have been recovered, were new to us. Ur-Engur, who about 2400 B.C. built the Ziggurat, his son, Dungi, his grandson, Bur-Sin, builders of many temples and rulers of an empire which stretched to the Mediterranean, stand for the most splendid age in the history of Ur, and now their burial-places come to light. Late last season we exposed part of a wall-front whose bricks were stamped with the name of Bur-Sin: the building proves to be an annexe of a much larger one erected by Dungi. The clearing of this is heavy work, for the enormous mud-brick walls which Nebuchadnezzar built

YEARS OLD—MESOPOTAMIA'S "MOST MONUMENTAL RUINS."

THE MUSEUM OF THE UNIVERSITY OF PENNSYLVANIA.



THE COURTYARD OF THE BUR-SIN ANNEXE: A LARGE RING-ARCHED TOMB (SEEN IN FOREGROUND); 2 CLAY COFFINS OF LARSA'S BUILDING (RIGHT); AND DOOR (RIGHT BACKGROUND) TO BUR-SIN'S LIBATION-CHAMBER.



A SUBSIDIARY TOMB UNDER THE PAVEMENT OF THE BUR-SIN COURT: AN INTERIOR VIEW SHOWING THE CORBELLED ROOF WITH THE BLOCKING PARTIES REMOVED BY THE ROBBERS—PART OF THE ANCIENT SITE EXCAVATED BY MR. LEONARD WOOLLEY AT UR IN MESOPOTAMIA.

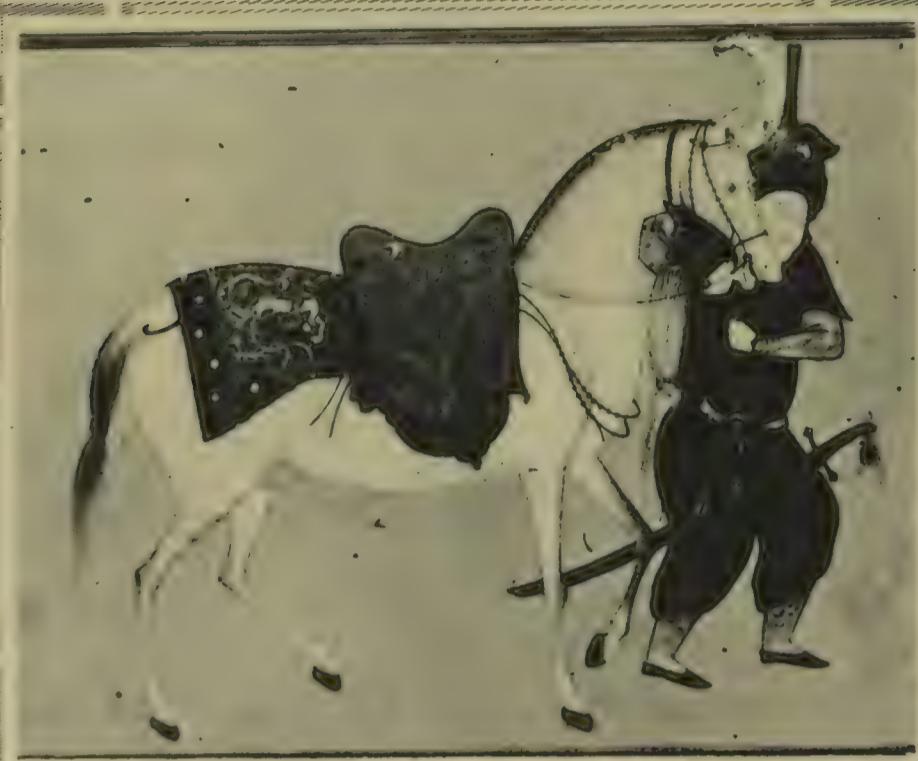


A ROOM BELIEVED BY MR. LEONARD WOOLLEY TO BE THE INTERIOR OF THE TOMB OF BUR-SIN A GRANDSON OF UR-ENGUR, WHO BUILT THE ZIGGURAT AT UR ABOUT THE YEAR 2400 B.C. A VIEW SHOWING THE HOLE MADE BY ROBBERS THROUGH THE CORBELLED ROOF.

round the Sacred Area run right across the site, and have to be dug through. . . . In Bur-Sin's courtyard a small shaft leads into a long vaulted chamber, which can only have been the king's grave. It had been plundered by the Elamites who swept down from the Persian hills and brought the Third Dynasty of Ur to a disastrous end. . . . The actual tomb of Bur-Sin is one of the finest monuments at Ur, but it is almost insignificant compared with what we have, even at this stage, in Dungi's building. At the back of this two flights of stairs lead up to what was a high paved room; beneath its floor lies a huge brick-lined pit, more than one side is a bricked-up door through which steps led down to the pit's bottom; from this broad stairs run down and enter long vaulted rooms or passages. The corbelled roofs are in a dangerous state and must be shored-up. . . . Always we have one of the most monumental ruins in Mesopotamia. What may be below and behind it all we have yet to learn."

20 ft. deep, filled in with clean, packed soil. In a recess on the broad stairs run down and enter long vaulted rooms or passages. The corbelled roofs are in a dangerous state and must be shored-up. . . . Always we have one of the most monumental ruins in Mesopotamia. What may be below and behind it all we have yet to learn."

## A RICH CONTRIBUTION FROM TURKEY TO THE PERSIAN ART EXHIBITION: EARLY MINIATURES.



ONE OF THE RAREST TREASURES LENT BY THE TURKISH GOVERNMENT: A MINIATURE FROM A SET OF FOUR MOUNTED ON A SINGLE LEAF—A TYPE OF WHICH ONLY TWO SPECIMENS HAVE BEEN FOUND.



AMONG THE PRICELESS PERSIAN MINIATURES, NONE LATER THAN THE SIXTEENTH CENTURY, SENT FROM TURKEY TO BE EXHIBITED AT BURLINGTON HOUSE: A BATTLE SCENE.

Gratitude is due to the Turkish Government for its valuable contribution to the Exhibition of Persian Art to be opened in London on January 5, in the galleries of the Royal Academy at Burlington House. The exhibits from Turkey, which recently arrived in charge of Mr. Talbot Rice, comprise some of the rarest treasures from the Seraglio and Evkav Museums at Constantinople; in particular, a number of beautiful specimens from an unrivalled collection of early Persian miniatures, none later than the sixteenth century. The miniatures sent to London are contained in three albums, and include a set of four small paintings mounted



"THE PROPHET MAHOMET BEING CARRIED TO HEAVEN ON THE SHOULDERS OF AN ANGEL": ONE OF THE EXQUISITE PERSIAN MINIATURES LENT BY TURKEY TO THE EXHIBITION IN LONDON.



ANOTHER OF THE ALMOST UNIQUE SET OF FOUR MINIATURES ON A SINGLE LEAF: A "GEM" OF PERSIAN ART FROM TURKEY.

Historians obsessed by their military exploits have exaggerated the rude simplicity of the Seljuks and even of the early Osmanlis. If the original Turkish invaders of Anatolia were really as uncultivated as Byzantine historians averred, it can only be said that they made more rapid progress in the arts in two centuries than the Teutonic conquerors of the west achieved in 500 years." Besides the miniatures, the Turkish Government has lent to the London exhibition a mother-of-pearl shield, and a carafe in gold filigree-work, encrusted with jewels on silver, dating from the sixteenth century. The action of the Turkish authorities, with the approval of the President, Mustapha Kemal Pasha, and the Prime Minister, Ismet Pasha, in affording such valuable support to the Exhibition, has been deeply appreciated, as a sign of goodwill, both in London and in Teheran. British scholars indebted to Halil Bey for help in their researches hope that he may be able to visit the Exhibition himself.

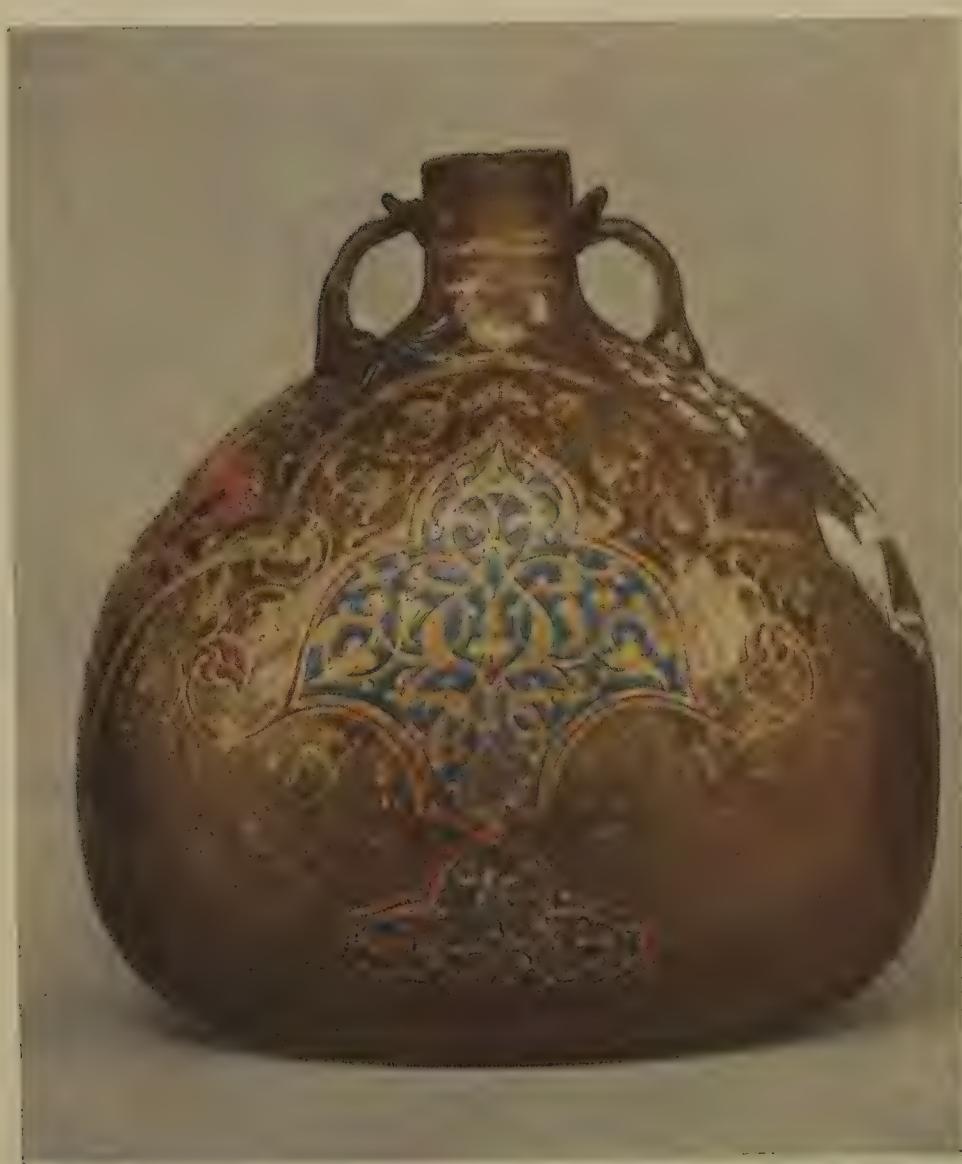
## Persian; and of Persian Provenance? Gems of Enamelled Glass.

REPRODUCED BY COURTESY OF G. EUMORFOPOULOS, ESQ. (THE BOWL), AND THE BRITISH MUSEUM; AND BY ARRANGEMENT WITH "APOLLO" MAGAZINE.

"ON the antiquity of the art of fine glass-making in Persia there can be not the slightest doubt," says Dr. Arthur Upham Pope, in "Apollo." He admits that the literature on the subject is meagre, but points out that we can tell that fine glass was definitely made in Samarkand from the evidence of Clavijo, who headed an embassy to the Court of Tamerlane in the opening years of the fifteenth century. In support of his theory of the importance of Persia in glass-making, he cites the example of the so-called Wurzburger flask—a piece of "almost unchallengeable beauty" in the British Museum. This has been generally accepted as Egyptian or Syrian, but there are a number of reasons for thinking that it may be Persian. The bottle is decorated with a scroll design; a seated musician playing a harp; a seated prince in a gold coat and white turban; a horseman spearing a bear; and another horseman spearing a lion.



A GLASS BOWL FOUND AT HAMADAN AND INDUBITABLY PERSIAN: A MOST IMPORTANT PIECE DECORATED WITH RONDELS CONTAINING, ON A GOLD GROUND, SEATED FIGURES CHARACTERISTIC OF PERSIAN ART SINCE SELJUK TIMES.



THE SO-CALLED "WURZBURGER" FLASK—A PIECE OF "ALMOST UNCHALLENGEABLE BEAUTY" WHICH HAS BEEN DEEMED EGYPTIAN OR SYRIAN, BUT IS PROBABLY OF PERSIAN PROVENANCE: THE FAMOUS ENAMELLED GLASS BOTTLE—SEEN FROM THE FRONT.



THE SO-CALLED "WURZBURGER" FLASK: A VIEW OF THE SIDE THAT SHOWS A HORSEMAN SPEARING A BEAR, AND (IN THE RONDEL) A SEATED MUSICIAN PLAYING A HARP.

## Persian Painting: An Art whose History is Far from Complete.

REPRODUCTIONS BY COURTESY OF THE MEDIOLANUM SOCIETY.



"PRINCESS HUMAY RECEIVED IN A GARDEN AT THE COURT OF CHINA."

(Fifteenth Century.)

Musée des Arts Décoratifs, Paris.



"HUNTING SCENE FROM THE 'ANNALS' OF TABARI, THE HISTORIAN."

(From a Late Fifteenth Century MS.)

Chester Beatty Collection.



"KING JAMSHID TEACHING THE CRAFTS."

(From a MS. of Firdausi's "Book of Kings," 1480.)

Chester Beatty Collection.



"ZULAYKHA IN HER GARDEN."

(An Illustration to Jam's "Yusuf wa Zalikha.")

Chester Beatty Collection.



"A PERSIAN LADY CARDING WOOL."

(About 1600.)

E. Bigelow Collection.



"THE BLUE PAVILION IN WHICH THE PERSIAN PRINCESS ENTERTAINED KING BAHRAM."

(Fifteenth Century.) Chester Beatty Collection.

TABARI, the Arab theologian and historian, was born in 838, and died in 923. He taught tradition and law at Baghdad.—It is said of the legendary King Jamshid that he was the first to celebrate the Persian New Year, that he inaugurated the solar calendar, and that he discovered the sugar in the cane.—Firdausi was born in about 941 A.D. His epic "Book of Kings" is a history of Persia in some 60,000 verses.—JAMI, poet and mystic, flourished 1414-1492.



"SIAWUSH PLAYING POLO."

(From a MS. of Firdausi's "Book of Kings," 1480.)

Chester Beatty Collection.



"A PRINCE OF THE SAFAVI DYNASTY HOLDING A HAWK."

(Sultan Mohammad School, 16th Century.)

Birgihan Collection.

Persian paintings will not figure prominently in the Exhibition of Persian Art at Burlington House, which opens on the 6th: examples of art-craft will exceed them greatly in numbers. This may disappoint some, but it must be remembered that the very story of Persian painting is, even now, by no means complete: indeed, it can never be complete. The reason is not far to seek: it is the Mohammedan objection to illustrations of the human form. The Preface of Mihir Raj Anand's excellent "Persian Painting," which has just been issued by Faber and Faber as a Criterion Miscellany, is illuminating. In this it is written: "The art of painting in Persia has only recently attracted attention, and as yet only the broad outlines have been described. We know, for instance, that before the thirteenth century Persia was mainly engaged in gathering the materials on which to build up its art of painting. Our

knowledge of this period is therefore inevitably fragmentary. Between the thirteenth century and the sixteenth we come across mature Persian painting, but we have no records of the achievements of these three hundred years because reproductions of the human form were considered to be violators of the traditions of Islam, and as such too heretical to be mentioned in books." The same authority adds: "Persian painting really begins with the coming of the Mongols to Persia in the thirteenth century. For though there had been a long native tradition of art before that time, and the remarkable work of the thirteenth century and after seems to be a development which could not have sprung up in all its sudden maturity without a tradition, we have very little authentic knowledge about the artistic activity of the earlier periods of Persia's history."



## DRINK BETTER CHOCOLATE

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CADBURY'S  
'CUP'  
CHOCOLATE

*Made at Bournville, the Factory in a Garden*

PERSONALITIES OF THE WEEK:  
PEOPLE IN THE PUBLIC EYE.

LADY WILLINGDON.

Wife of the Governor-General of Canada, who is succeeding Lord Irwin as Viceroy of India. Is the eldest daughter of the first Earl Brassey. Is a G.B.E. and a Lady of the Crown of India. Lord Willingdon was Governor of Bombay, 1913-19; and of Madras, 1919-24.



MR. NEIL MUNRO, LL.D.

Died, December 22, aged sixty-six. Distinguished Scottish novelist and journalist. Born at Inveraray. Well known for his descriptions of Highland life and scenery. Spent most of his life in Glasgow. Editor of the "Glasgow Evening News." Published "John Splendid."



MR. J. W. H. T. DOUGLAS.

Drowned in the "Oberon" disaster described on another page. Born, September 1882. Famous as a sporting, boxing, and, particularly, a cricketing figure. Thirteen years captain of Essex; 1913-14, captain M.C.C. team, in South Africa; Australia, 1920-21.



MR. J. H. DOUGLAS.

Drowned with his son, the famous English cricketer, in the "Oberon" disaster described on another page. A member of the National Sporting Club for over thirty years; a former president of the Amateur Boxing Association, and a well-known boxing referee.



MARSHAL JOFFRE (WALKING WITH SUPPORT) ARRIVING AT MARSHAL FOCH'S HOUSE IN PARIS, ON THE LATTER'S DEATH IN MARCH 1929, TO PAY HIS LAST RESPECTS.



THE VICTOR OF THE MARNE: MARSHAL JOSEPH JACQUES CÉSAIRE JOFFRE, COMMANDER-IN-CHIEF OF THE FRENCH ARMIES IN THE EARLY PART OF THE WAR.

At the outbreak of the Great War, General Joffre (as he was then called) was Vice-President of the French Higher Council of War and Chief of the General Staff, and in that capacity he became Commander-in-Chief of the French Armies. On September 6, 1914, he initiated the offensive which resulted in the historic Battle of the Marne. General Joffre retained the post of Commander-in-Chief, to which had been added that of technical adviser to the Government on the direction of the War, until December 1916, when these two offices were suppressed. In compensation he was created Marshal of France, a title then in abeyance since 1871. Marshal Joffre was born at Rivesaltes, a village near the Pyrenees, on January 12, 1852. He served in the Franco-German War, and later in Indo-China and Africa.



SIR GEOFFREY DE MONTMORENCY.

Governor of the Punjab. Fired at and wounded when leaving the Senate Hall of the Punjab University, Lahore, on December 23. Condition reported not serious. Formerly Chief Secretary to the Prince of Wales during his Indian tour; Private Secretary to the Viceroy of India.



MR. H. V. W. FIELDS-CLARKE.

Burmese Forest Engineer. Murdered on the edge of the Pegu Yomas by an armed party of malcontents who burnt the forest bungalow, after taking Mr. Fields-Clarke's firearms. It was stated that he had only just returned from a holiday in England. Aged thirty-six.



PROFESSOR A. A. MACDONELL.

Emeritus Professor of Sanskrit at Oxford University. Died, December 28, aged seventy-six. Inherited the hereditary title of Lochgarry. Educated at Göttingen. Davis Scholarship in Chinese, 1877. Boden Sanskrit Scholarship, 1878. Renowned for his Vedic research.



MR. JOHN W. DULANTY, C.B., C.B.E. Irish Free State Chief Commissioner for Trade. Appointed Irish Free State High Commissioner in London. Educated at University of Manchester. Rose rapidly in the Higher Division of the Civil Service; formerly Principal Secretary to the Ministry of Munitions.

# The World of the Cinema.

By MICHAEL ORME.

## 1931 IN THE BRITISH STUDIOS.

THE news that comes in daily from the front line of British kinematic action indicates not only a healthy "liveliness" on all fronts, but a choice of subject-matter of superior interest. The new

will supply the dialogue for this and other pictures under the company's banner. "Fleet Street," a powerful drama against a background sufficiently indicated by its title, and "The Traitor," a "Ruritanian romance," are also down for early production.

British International Pictures, Ltd., have found a tremendous subject in the Dreyfus Case; but I trust no umbrage will be given by the representation of a person still living and in the public eye. Publicity is not far wrong in describing the history of the unhappy scapegoat as the "world's greatest spy-story." The picture, which is in preparation, will be directed by Milton Rosmer, under the supervision of F. W. Kraemer; and Cedric Hardwicke has been chosen for the part of Dreyfus, the innocent victim of unscrupulous intrigue. A long list of well-known names appears in the supporting cast,

with Beatrix Thomson as Mme. Dreyfus. The film marks the screen début of the two leading artists. With dialogue written by Captain Berkeley, this poignant drama might be a vital contribution to the slender array of historical pictures.

Another British International Pictures production enters into competition with Hollywood's aerial thrillers, and the opportunities it affords for sensational photography are evidently being taken very seriously by its director, Walter Summers. In order to get the real atmosphere for "The Flying Fool," on which work has commenced at Elstree, Captain

though Captain Summers, during his personally-conducted tours through the shifting panorama of the skies, had discovered new angles. He is a producer of rare imagination. His "Flying Fool" may well add fresh pictorial beauty to a story of adventure.

In addition to several comedies and "shorts," B.I.P. is busy with Shaw and Galsworthy. The former's "How He Lied to Her Husband," with Edmund Gwenn in the leading part, is due for presentation at the Carlton shortly. Galsworthy's "Skin-Game," admirably cast, with Gwenn once again in the part he created on the stage, is in course of production. One of our ablest directors, Alfred Hitchcock (in collaboration, it is interesting to note, with the author) has the direction in hand. Miles Maller's "Conflict," "Potiphar's Wife," and "Cape Forlorn" (trilingual), figure prominently among the adaptations of stage-plays. "Cape Forlorn," which is already completed, was directed by A.E. Dupont, and, judging by a few brief excerpts which I have seen, he has successfully caught the atmosphere of remote and lonely tragedy which permeates the play.

A war-picture sponsored by a British studio is something of a rarity these days, and the screen adaptation of Ernest Raymond's book, "Tell England," would rank as an event on that score

alone. As a matter of fact, this picture, made by British Instructional Films, Ltd., is noteworthy in many respects. It is directed by Anthony Asquith and Captain Barkas, with the direct co-operation of the Admiralty. Several of the scenes were taken in Malta, where "locations" were found similar in aspect to the actual backgrounds of Gallipoli. At Malta, the Mediterranean Fleet came into kinematic action with ships and personnel, whilst the ordinary Fleet gunfire practices provided convincing scenes of actual firing. The picture took over eighteen months to make. Its leading lady, one is happy to see, is that delightful actress, Fay Compton.

Though the adapted stage-play is by no means the ideal form of screen entertainment, there are—as the classic exception to every rule—certain plays which lend themselves happily to the necessary transformation, and British and Dominions Film Corporation seem to have made a lucky dip. "The Speckled Band"—by no means the only

Sherlock Holmes "thriller" to take the screen in the near future, by the way—should lend itself admirably to its new medium; whilst De Vere Stacpoole's "Blue Lagoon" will assuredly realise much more of

[Continued on page 32.]



IN "ONE HEAVENLY NIGHT," THE FIRST "TALKIE" FILM IN WHICH SHE HAS APPEARED: MISS EVELYN LAYE AS THE FLOWER GIRL WHO IS ABLE TO MASQUERADE AS A FAMOUS CABARET DANCER; AND MR. LEON ERROL, THE COMEDIAN OF THE STORY.

"One Heavenly Night" is Miss Evelyn Laye's first "talkie" picture. It is a light-hearted love story of gay Budapest, in which a poor flower girl comes to pose as the famous cabaret "star," Fritz—thus fulfilling her romantic dreams and gaining a Count for a lover. It is described as a screen operetta, was made by United Artists at Hollywood, and was presented by Samuel Goldwyn for its London season and European première run at the Tivoli on Boxing Day.

British Producing Company, founded and directed by Reginald Fogwell, and working under the title of the Reginald Fogwell Productions, Ltd., announce an important programme. Their first all-talking super-production has already been completed, and will be shown early in the year. It is the much-heralded "Madame Guillotine," a spectacular, romantic drama starring Madeleine Carroll. This popular screen-actress, by the way, is under contract to Reginald Fogwell Productions, Ltd., and is to make four films for them during the coming year. The company showed enterprise in securing this young artist's services for England; it is to be hoped that they will follow up their enterprise with discretion in the selection of her parts, for, to my mind, she has occasionally been burdened with rôles that were unsuited to her personality and her gifts. In "Madame Guillotine" she will be partnered by Brian Aherne in a colourful romance against the picturesque and dramatic background of the French Revolution. Publicity informs me this is a story of love and thrills, combining the charm and dignity of old-world music with the raucous voices of the revolutionary mob. All of which sounds as if this particular picture has not ventured far from the safe country of convention! Personally, I look forward more eagerly to "Black Damp," an epic drama of the coal-mines, scheduled for completion during the earlier part of the year. Here, it seems to me, is a rich and unfamiliar field, which should yield not only gripping drama, but settings of absorbing interest as well. The vast machinery of the mines, the chronicle of life underground, with its round of labour, its struggles, and its sacrifices, form fine material for the imaginative producer. The co-operation of the Doncaster Collieries Association should facilitate the achievement of authentic atmosphere, and special sound-recording devices, reinforced by new lighting effects, are in preparation for the "shooting" a mile below the surface.

In addition to these two pictures, the company announces the purchase of Gilbert Frankau's latest best-seller, "Martin Make-Believe," a book that holds both tragedy and comedy between its covers. With a story travelling from shell-shattered Flanders to the quiet English countryside, from the drama of an Old Bailey trial to scenes of prison-life, "Martin Make-Believe" is treasure-trove for the screen. Cyril Campion, author of "The Lash" (an exceedingly well-written play) and the comedy "Ask Beccles,"



AS THE ROMANTIC FLOWER GIRL WHOSE SINGING HELPED HER TO HAPPINESS AND A NOBLE HUSBAND: MISS EVELYN LAYE IN "ONE HEAVENLY NIGHT."



MISS EVELYN LAYE AND MR. JOHN BOLES IN "ONE HEAVENLY NIGHT": THE FLOWER GIRL, MASQUERADE AS A FAMOUS CABARET DANCER, MEETS COUNT MIRKO IN THE PARK.

Summers has qualified as a pilot, and spends much time in finding "locations in the air." "Hell's Angels" proved to us the majesty of cloud-formation in conjunction with aircraft in flight. It looks as

## MAKING A "TALKIE" CARTOON: HOW "LIFE" AND SOUND ARE GIVEN.

PHOTOGRAPHS BY COURTESY OF AESOP'S SOUND FABLE CARTOONS.



DRAWING ON PAPER ONE OF THE ACTION-PHASES OF A SEQUENCE OF HUMOROUS INCIDENTS: AN ARTIST BUILDING-UP DRAWINGS, AND, AS HE WORKS, MAKING REFERENCE TO THE PRECEDING PHASE AND FITTING THE MOVEMENT TO THE MUSIC BEFORE HIM.

DRAWING THE UNCHANGING BACKGROUND: THE CREATION OF THE PERMANENT SCENE UPON WHICH HUNDREDS OF ACTION-PHASE DRAWINGS WILL BE LAID ONE BY ONE AND PHOTOGRAPHED IN SEQUENCE.

TRACING ONE OF THE ACTION-PHASE DRAWINGS ON TO TRANSPARENT CELLULOID: AN ARTIST PREPARING PICTURES—SIXTEEN PICTURES TO REPRESENT ACTION SEEN ON THE SCREEN IN ONE SECOND AS THE FINISHED "TALKIE" CARTOON IS SHOWN TO THE AUDIENCE.

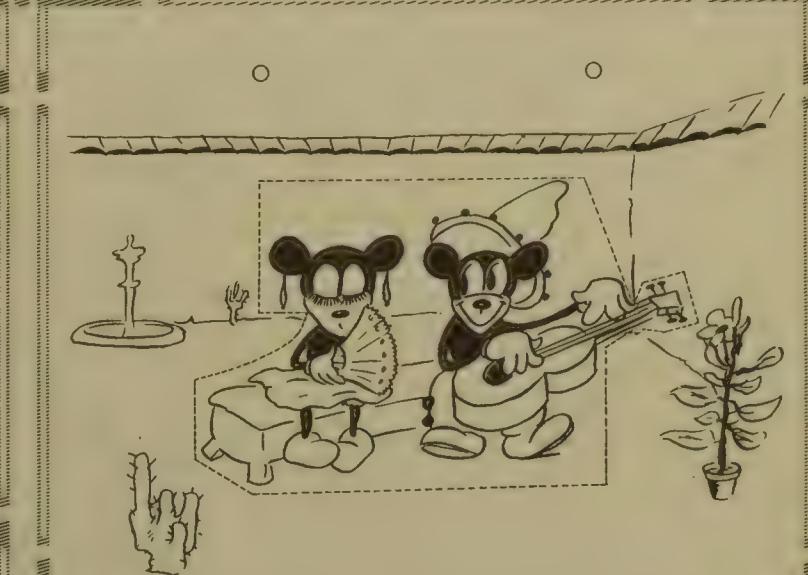


AN ACTION-PHASE DRAWING ON TRANSPARENT CELLULOID BEING PLACED IN POSITION ON THE UNCHANGING SCENIC BACKGROUND, AS ONE OF THE SERIES WHICH WILL BE SO PLACED IN RAPID SUCCESSION WHILE THE STAGES OF THE MOVEMENT ARE BEING PHOTOGRAPHED BY THE CINEMATOGRAPH CAMERA ABOVE.

AN ACTION-PHASE PICTURE ON TRANSPARENT CELLULOID IN POSITION ON THE UNCHANGING BACKGROUND IN ORDER THAT THE CINEMATOGRAPH CAMERA MAY RECORD THE PARTICULAR FRACTION OF A MOVEMENT WHICH IT SHOWS—ONE OF HUNDREDS, PERHAPS THOUSANDS, OF ITS KIND.



FITTING THE MUSIC AND "EFFECTS" TO A "TALKIE" CARTOON, WHICH IS SHOWN ON THE SCREEN AS THE ORCHESTRA PLAYS AND AS FIVE MEN CREATE SOUND "EFFECTS" WITH DRUMS, CYMBALS, TAMBOURINES, SQUEAKERS, A XYLOPHONE, AND SO ON.



ONE OF 16 ACTION-PHASES WHICH WILL BE FLASHED ON TO THE SCREEN IN SEQUENCE, TO SHOW MOVEMENT WHICH THE AUDIENCE SEES IN ONE SECOND—THE ACTION-AREA (IN THE DOTTED LINES) WHICH CALLS FOR HUNDREDS OF DRAWINGS; AND THE PERMANENT BACKGROUND.

It may be taken, we suppose, that the majority of our readers realise that they are able to see a series of projected pictures as a continuous, unbroken, moving picture because the human eye retains an impression for a fraction of time which is greater than that for which the impression in question is actually before it, and that, as a consequence, there is conveyed to the brain not the idea of a series of divided images, but a series of images which, as it were, overlap and merge into one another and so seem to blend and move. It is necessary to give this preamble to ensure general understanding of the cartoon-making here illustrated. For the rest, it must be added that the creation of a "talkie" cartoon is a colossal task for the artists concerned; for they must draw sixteen pictures to represent action seen on the screen in one second. Thus, if a "talkie" cartoon is on the screen for five minutes, the movements

in that cartoon are likely to have necessitated the use of 4800 drawings. As is explained below our illustrations, the drawings are first made on paper by the originating artists. Then other artists trace them on transparent celluloid; while yet another draws a scenic background. This background is stable: upon it, the various changing phases of action which have been drawn on the celluloid are superimposed one by one, and, as they are so superimposed, are photographed with a cinematograph camera—one exposure, of course, for each phase of movement. When the whole cartoon has been completed, the film is synchronised with the music and the sound "effects."

## WHALING WITH HARPOON-GUN AND EXPLOSIVE BOMB:

A DAY WITH NORWEGIAN WHALERS IN THE ANTARCTIC--  
INDUSTRY AFLOAT IN THE FROZEN SOUTH.

By HENRY FERGUSON. (See Illustrations on the Opposite Page.)

the shaft of death in his vitals, the whale rushed down, far down into the sea's gloom. The muffled boom of the exploded bomb was heard: the whale-line ran out less furiously.

The pounding winch on the fo'c'sle head heaved in the dying fin-back whale; strands of rope smoked. A fresh shell and a harpoon were thrust into the gun. The gunner squinted along the barrel. As soon as the whale was hauled into view and was within range, the gun spat forth another harpoon—the *coup de grâce*. Pulled to the starboard side, the dead fin-back was lanced with a long-handled flensing knife, and the nozzle of an air-pump was inserted in the blubber. Made buoyant with compressed air, the whale would not sink while being towed to the mother ship. After the flukes of the tail had been severed, the whale was shackled and the chaser steamed for the factory-ship.

Lines were flung from the mother ship to the chaser. A revolving capstan dragged the moored whale round to the slipway at the stern of the ship. Powerful winches hauled the whale up the bluff ramp on to the whale deck, where smaller winches turned it over on its belly. Starting at the nose, the flenders ran their knives, razor-sharp, through the blubber, which they took off in strips. About sixty feet long, the strips of blubber were corrugated longitudinally. The whale was then hauled over on to its back, where the remaining blubber was stripped off it. The blankets of blubber were cut up into small slabs and dragged to the Hartmann boilers, where the oil was steamed from them, the process occupying four hours.

With the blubber removed, the whale was hauled forward, where the backbone and tail and jawbones were sawn up by two steam-operated saws. Winches rumbled and groaned; steam hissed from the jets. Evil-smelling and racketty, the whale deck, 60 ft. wide and 360 ft. long, was soon a scene of noisy industry. Flush with the deck were the mouths of 48 digesters—15-ft.-deep boilers in which the oil is steamed from the severed meat and bones of the

THE "CROW'S-NEST" IN THE WHALE-CHASER "SOUTHERN CLOUD": AN OBSERVATION BARREL AT THE MAST-HEAD, FROM WHICH WHALES ARE "SPOTTED" BY THE LOOK-OUT MAN.

Topical interest attaches to the subject here described in view of a recent wireless report from the Antarctic announcing an exceptionally large catch of whales made recently by the Anglo-Norwegian Holdings fleet, the largest British Empire unit in the whaling industry. In the first nine weeks of the 1930-1 season, the whales caught produced 103,000 barrels of oil, valued at over £429,100. These figures, it is stated, exceed those for the same period of the 1929-30 season by 8200 barrels and £34,165.

THE eastern horizon was like a blood-red ribbon. Scattered over a purpling sea tall icebergs were gilded by the sun, a cold golden disc. Not half a mile from the whaling-ship *Southern Princess*, a blue berg slowly sailed. The fit abode for a mermaid princess, the sea surged at its base and boomed in its caverns. The flung spray, white and lacy, lashed a frozen wave poised above the central cavern's mouth. Drenched in beauty was that glacial castle of colour and mystery. Near the western horizon in the perilous Ross sea, a stretch of frozen water seemed like a vast desert. Lending a realistic touch to the illusion, an iceberg, shaped like a camel, stood boldly etched against a sky of bright saffron.

One of the five whale-chasers of the parent-ship advanced swiftly towards the field of drift-ice. In the crow's-nest on top of the tall foremast a heavily-clad sailor shouted and pointed every few minutes. From his frigid perch he guided the helmsman on the bridge towards the spouting whale that smashed ponderously towards the ice, under which it knew it would be safe from the terrible harpoon. With frozen spray flaring at her high, sharp bow, the chaser gained upon the whale. The skipper, who was also the gunner, strode from the bridge to the gun at the bow. Stubby and grey, the harpoon gun was mounted on a grooved platform, and could be slewed to almost any angle. A 160-lb. steel harpoon, tipped with a bomb which was timed to explode five seconds after the harpoon was fired, projected from the gun, reaching over the bow. A stout whale-line was threaded through the long narrow slot on the shaft of the harpoon. Nearly 100 feet of the 660 fathoms of rope lay coiled on a tray by the side of the gun. After passing inboard, where most of it was coiled, the rope issued out again on to the fo'c'sle head, where it was wound round the drum of the twin winch used for heaving in the stricken monsters.

The gunner had removed his right glove. The wind slashed his bare hand, making it numb as his crooked forefinger hovered over the gun's trigger. Blowing lustily, the whale rose not fifteen feet ahead of the chaser. The gunner's finger contracted. There was a flash of flame and a deafening report. The harpoon hurtled to the exposed length of flank, gashing through the thick-coated blubber. The coiled rope became resilient with fantastic leaping. The acrid odour of gunpowder assailed the nostrils. The little ship had quivered convulsively. With

into it for twelve hours. Through pipes the hot oil flowed from the digesters to the settling-tanks, and then to the separators, where the big percentage of glue and water is extracted and the oil graded.



"THE SKIPPER WHO WAS ALSO THE GUNNER": CAPTAIN MELSMON ON THE BRIDGE OF THE WHALE-CHASER "SOUTHERN CLOUD," THEN LYING ALONGSIDE THE MOTHER (OR "FACTORY") SHIP, "SOUTHERN PRINCESS," IN THE ROSS SEA.



"FISHERS" OF MARINE MONSTERS BIG ENOUGH TO WALK ABOUT ON: TWO AUSTRALIAN WHALERS STANDING ON THE BLUBBER OF A BLUE WHALE.

whale. Hauled by steam winches and dragged by sweating labourers, the digesters were filled with whale carcass. Each digester held about fifteen tons of meat, and when it was full the lid was clamped tight, and about 60 lb. per square inch of steam was turned

The oil is then pumped into the big tanks, where it sets very much like beef dripping. The fin-back was expected to yield ninety barrels of oil. Not so valuable as the blue whale, from which as many as 150 barrels of oil are obtained, the fin-back is more profitable than the hump-back, a whale short and very thick through the body, which seldom yields more than 50 barrels.

During the operations, the blubber and meat decks are a hive of industry, and the workers have to keep their eyes open and watch the winches which haul the great pieces of meat and bone about. Cries of "Heave up! Stop! Let go! Slack off! Hold there!" and often a string of adjectives in both Norwegian and English, are continually being shouted to the winch-men, who are none too slow at replying. Mingling with this vocal tumult are the rattle of winches, the creak of derricks and wires suddenly tightened, coupled with warning shouts from the winch-men of: "Look out, the wire!" Steam-saws throb as they bark their long blades through a head or backbone, and the big haulers rumble as a little gang of men drag the slackened hauling-wire aft for the next whale.

When going full swing, the two twelve-hour shifts handle about eight whales each, but the least valuable of the meat is dumped overboard, as there are not sufficient digesters. The work goes on as long as there are whales alongside and the sea is not too turbulent to prevent their being hauled aboard. That white hurricane of the south, the blizzard, does not stop those hardy Norwegians and the little handful of Englishmen who each year volunteer for these hazardous expeditions to Antarctica. In spite of the heat from the refinery on the decks below, icicles clung to the whale deck. The derrick booms, sammson posts, and winches too were often clad with icy mail. And almost every watch the falling snow, like millions of tiny white stars, danced a mad jazz on the greasy deck.

## WHALE-CHASER AND "FACTORY" SHIP: PERILOUS ANTARCTIC INDUSTRY.



HOW THE CAPTURED MONSTERS ARE BROUGHT ABOARD A "FACTORY" SHIP: NORWEGIANS SHACKLING A WHALE AT THE FOOT OF THE SLIPWAY ASTERN.



A NORWEGIAN MEAT-CUTTER AT HIS WORK ON A BLUE WHALE ON BOARD THE MOTHER SHIP, "SOUTHERN PRINCESS."



A STEAM-SAW GANG AT WORK ABOARD A WHALING "FACTORY" SHIP: CUTTING-UP THE BACKBONE, JAW-BONES, AND TAIL.



THE JAW-BONE OF A BLUE WHALE: A PHOTOGRAPH SHOWING THE BALEEN (WHALEBONE) AND THE ENORMOUS SIZE OF THE TONGUE.



THE SINKING OF THE WHALING-BOAT "SOUTHERN SEA": THE FIRST STAGE—A COLLISION WITH THE ICE-PACK.



THE SUCCEEDING PHASE—A FEW MINUTES LATER—OF THE DISASTER TO THE "SOUTHERN SEA": THE SHIP GOING DOWN.

THE above photographs illustrate some of the details of the modern whaling industry, as practised by a Norwegian whaling fleet in the Antarctic, and described by Mr. Henry Ferguson in his article on the opposite page. The parent ship of the fleet—also known as the "factory" ship—is specially constructed with a slipway for hauling aboard the carcasses of whales, after they have been caught and killed by the harpoon-guns of the attendant whale-chasers. The deck of the "factory" ship is also fitted with machinery, including a steam-saw, for cutting up the whales, removing the blubber, and extracting the oil. "When going full [Continued opposite.]



THE END COMES SWIFTLY, ONLY FIFTEEN MINUTES AFTER THE IMPACT WITH THE ICE: THE FINAL PLUNGE OF THE "SOUTHERN SEA."

*Continued.* swing," Mr. Ferguson writes, "the two twelve-hour shifts handle about eight whales each, but the least valuable of the meat is dumped overboard, as there are not sufficient digesters." The particular ship described, it is mentioned elsewhere, had forty-eight digesters—boilers 15 ft. deep, in which the oil is steamed from the severed meat and bones. The work involves danger, as exemplified in the three lower photographs on this page. There is also the peril of blizzards, but this "does not stop those hardy Norwegians and the little handful of Englishmen who each year volunteer for these hazardous expeditions to Antarctica."

## HERMOPOLIS—AND THE MYSTERIOUS TAMARISK-COVERED PLAIN.

PHOTOGRAPHS AND DETAILS BY COURTESY OF PROFESSOR DR. ROEDER, DIRECTOR OF THE PELIZÆUS MUSEUM, HILDESHEIM.



AS IT APPEARED BEFORE EXCAVATION: THE MYSTERIOUS "TAMARISK PLAIN" AT HERMOPOLIS; ANCIENTLY THE SCENE OF THE CEREMONIAL "MIME OF CREATION."



WITH THE SHAFTS OF COPTIC WELLS LEFT INTACT AND ISOLATED BY THE EXCAVATIONS: THE FINISHED TRENCH DUG IN THE TAMARISK-COVERED PLAIN.

EXCAVATIONS have often been carried out in Egypt on the sites of towns which, like Tell el-Amarna, were only inhabited for a short period. The excavators at Hermopolis, in Lower Egypt (anciently Khmunu, and now El Ashmunein), sought, however, to throw light on the ruins of a town which was inhabited for many thousands of years, ruins covering a large tract and having many strata. It is impossible to clear completely an area of 2 kilometres in length and 1.5 kilometres in width without many years of very hard work. For this reason, the method of excavation chosen was that used for prehistoric dwellings in Europe: that is to say, trenches were dug through the ruins of the town, down to the water-level, and the growth of the town was ascertained by analysing the strata. The excavations were conducted by

[Continued opposite.]



TWO COLOSSAL FIGURES OF RAMESSES II. LAID BARE ON THE SOUTH OF THE HERMOPOLIS SITE: STATUES WHICH WERE SURROUNDED BY A PRIVATE HOUSE IN COPTIC TIMES AND BECAME PART OF ITS WALLS.

Continued.]

Professor Dr. Roeder, assisted by the prehistorian, Dr. Bersu, and an architect, Dr. Nöldeke.

The excavators were especially interested in a small plain which lay somewhat lower than the surrounding town and was overgrown with tamarisks. This contained the Temple of Seti II., but to what deities this was dedicated is not known. The plain did not actually belong to the Egyptian town, but occasionally houses were built upon it, or an oven for the baking of pottery, or it was used as a burial-place for the dead. In the 19th Dynasty, however (thirteenth century B.C.), a temple was built on this ground, which until then had been without a place of worship. This temple was dug up accidentally, in 1904, by some fellahin. The excavators have now succeeded in freeing those parts of the temple which were beneath the surface and are

[Continued below.]



A BURIAL-PLACE BESIDE A GRANARY: A BRICK GRAVE UNCOVERED AT THE BOTTOM OF THE EXCAVATOR'S TRENCH (THE SHADOW OF THE PHOTOGRAPHER AND HIS TRIPOD SEEN ON THE LEFT).



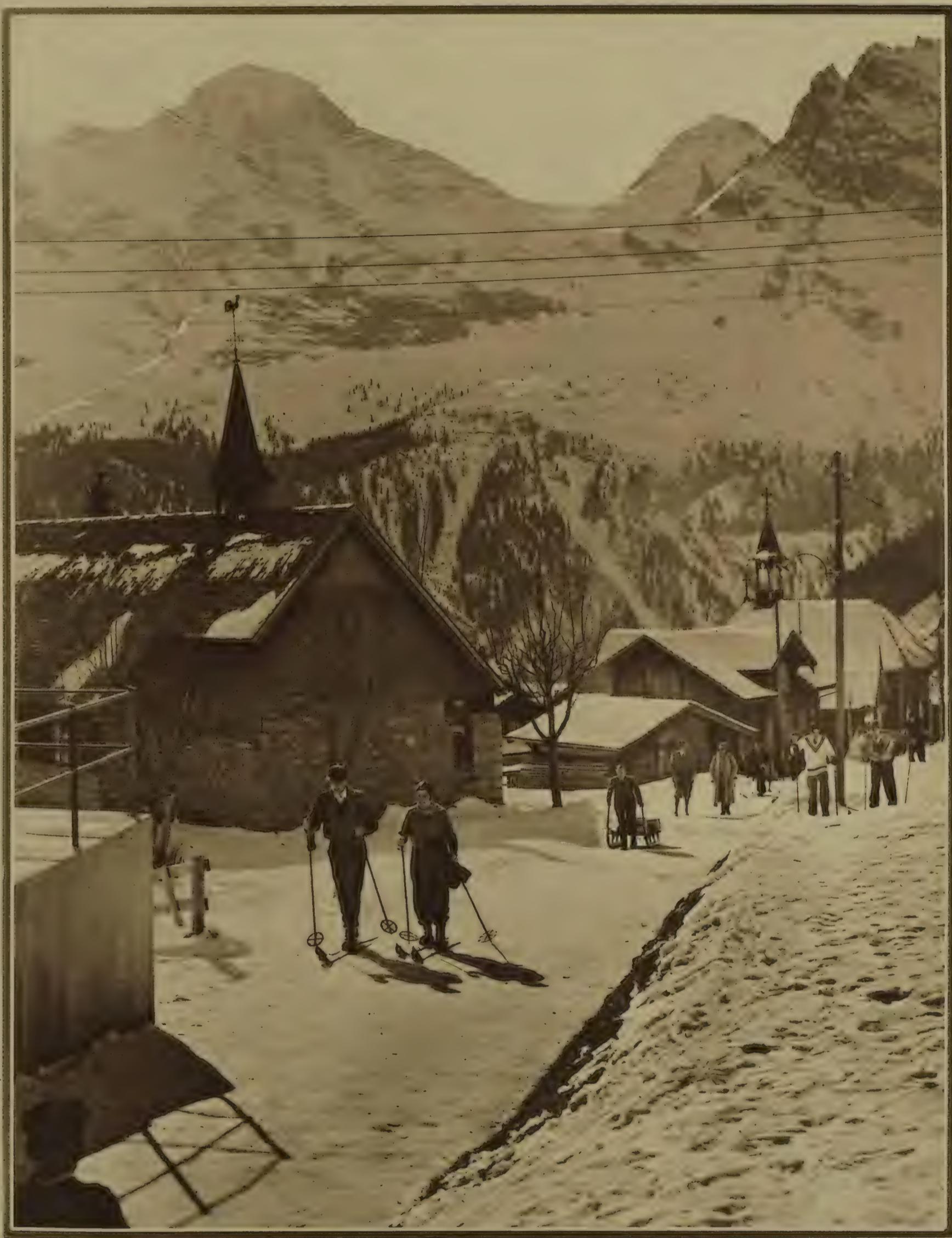
A "SAFE" FOR A PRIESTLY HOARD: THE OPENING INTO THE UNDERGROUND TREASURE-CHAMBER IN THE TEMPLE OF SETI II., ON THE TAMARISK PLAIN, WHICH WAS PLUNDERED IN CHRISTIAN TIMES.

Continued.]

the only ones that have survived the destruction done to the building during the New Kingdom. Later on it will, no doubt, be possible to name the deities to which it was dedicated. Like all Egyptian temples, it possessed treasures of gold and silver. These, unfortunately, have been stolen—probably in Christian times, when the temple was destroyed and houses were built on its ruins. The sacred precincts were surrounded by a brick wall some 15 metres thick. The date of this temple and the adjoining strata can now be determined by the fact that a baking-oven of the New Kingdom had to be disturbed to build the foundations. In the sacred precincts took place those scenes of the festivals

in which the story of the Creation was represented according to the theology of Khmunu (Hermopolis), which held that the origin of the world was that the first living creatures appeared on a hillock in the primordial ocean. The German Expedition also worked in the south of the town, and there unearthed two gigantic statues of Rameses II., which stood in front of a temple. This structure, also, had suffered complete destruction, but, by means of careful observation, the history of its razing could be ascertained. The careful freeing of the ground surrounding the statues resulted in the discovery of a Coptic house, which was built round the statues, so that they became part of its walls.

## CHRISTMAS MORNING IN WINTER-SPORTS LAND: COMING OUT OF CHURCH.



LEAVING CHURCH AT MÜRREN ON CHRISTMAS DAY: SEASONABLE SNOW IN A GLORIOUS ALPINE SETTING.

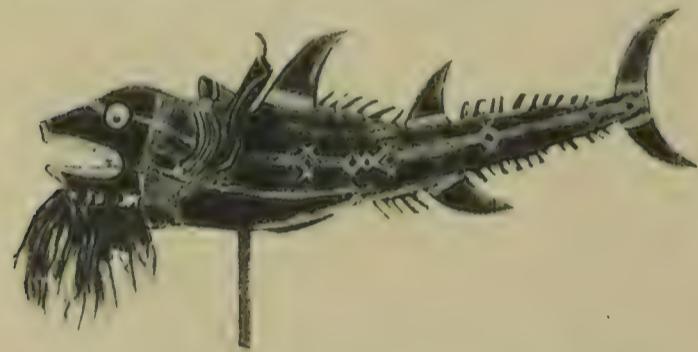
Christmas Day as spent by winter-sport enthusiasts in the Alps had a more seasonable aspect than that which we at home experienced. At Mürren, as our photograph shows, it was a day of sunshine, and snow lay on the ground, though not thickly enough, it is reported, to satisfy the ski-ers. So far the winter-sport season, with abundance of sun and frost, but a rather sparse snowfall, had been more favourable to the skaters and curlers. The town of Mürren, it may be recalled, lies at the foot of the Jungfrau, and among other neighbouring peaks

are the Mönch and the Eiger. A funicular railway leads to the ski-ing grounds, and this winter a new ski-ing school has been inaugurated there. Several important winter-sport events will take place at Mürren. January 4 is the date fixed for the annual match between the British and the Swiss Universities' Ski Clubs. On February 19 will open there the First International Downhill Racing Meeting (part of the European Ski Championship) held under the auspices of the International Ski Federation. It will be organised by the Ski Club of Great Britain.



THIS is a large, well-printed, and well-illustrated volume. It is bound in paper only, in accordance with the reprehensible practice of too many Continental publishers, and falls to pieces as soon as the pages are cut. Let no one, however, lose heart at this preliminary disintegration: collect the constituent parts and have them bound, for the book deserves it. The author is by profession a doctor—by inclination a student of humanity, particularly of primitive humanity. He has written much upon telepathy, upon medicine, upon French provincial history, and more upon primitive art in Africa. This volume dealing with New Guinea is apparently the first in which his attention has been turned towards the Pacific.

He approaches his subject with enthusiasm, with a severely scientific mind, and with immense erudition.



A TORTOISE-SHELL DANCING-MASK IN THE SHAPE OF A FISH:  
A PAPUAN CHEF D'ŒUVRE FROM TORRES STRAIT.

Indeed, the title is scarcely adequate, for a great part of the book consists of a study of the various races inhabiting the island from the point of view of the ethnologist. This treatment is essential, as, without information as to customs and mode of living, it is impossible to understand the artistic expression of a people (or, rather, peoples) so remote from the ordinary currents of world affairs.

Perhaps English readers may be a little surprised at the first chapter, which is concerned with the necessity for this preliminary knowledge: they must remember that the vogue for what is generally referred

to as Negro Art has for long been fashionable in Paris, and that the author's strictures upon some of the pretentious and ignorant poseurs who consider themselves authorities upon it are by no means undeserved. I have the impression that Dr. Chauvet does not suffer fools gladly, but, at the same time, is not without hope of stinging them into some symptoms of intelligence. Well, well!—we can leave his own country-



A PAPUAN DANCER WEARING A HEAD-DRESS WHICH COMBINES THE EMBLEMS OF BOTH SUN AND MOON: AN IDEA CARRIED OUT IN STRIPS AND RIBS OF SAGO PALM FRONDS.

men safely in his hands, and, as hardly anyone in England knows a thing about the art of New

## A PAGE FOR COLLECTORS.

### AN ISLAND OF THE PACIFIC.

Stéphen Chauvet's "Les Arts Indigènes en Nouvelle-Guinée."\*—Reviewed by FRANK DAVIS.

Guinea (and least of all the present reviewer), we can skip these preliminary thunderings and proceed with the business in hand. A short review cannot hope to do more than indicate and illustrate one or two points of peculiar interest. (It will be understood that what follows is abridged from the original French.) As an example of the extraordinary decorative ingenuity of the Papuans, nothing more illuminating can be found than the carved wood pillow of Figs. 340, 341. At each end is to be found a human head, severely stylised, and then a second smaller head. Now, this latter head, which is human when looked at from above and in front, is so cleverly deformed and managed that, when seen from the side, it appears as the head of a crocodile. Moreover, if one looks closely at the first large head, it is seen to be surmounted by carved bands which seem, at first sight, intended to represent the ends and the folds of the head-dress; at the same time, they form the head, body, and paws of a hybrid animal, half-reptile and half-spider. A similar combination of motive is to be seen in Nos. 361 and 362, which represent an idol from the Gilbert Islands.

Seen from in front, the head is surmounted by an elongated cap, beneath which is a second smaller head. But look at this idol in profile, and it is evident that the first head is also surmounted by a



A LITTLE "FETISH" ATTACHED TO THE BOTTOM OF A PROVISION-BASKET: A PAINTED CHARM PARTLY IN THE SHAPE OF A HUMAN HEAD; PARTLY LIKE A BOAT.

Reproductions from M. Stéphen Chauvet's "Les Arts Indigènes en Nouvelle-Guinée," by Courtesy of the Publishers, the Société d'Éditions Géographiques, Maritimes et Coloniales, Paris. (See opposite page.)

crocodile, whose eyes are formed by the human eyes of the second head; while the front legs are so arranged that, when the fetish is seen from in front, they represent the folded arms on which rests, in an attitude of meditation, the second human head.

It is rather odd that, with such a wealth of beauty to be seen in nature—a rich soil, a tropical climate, birds, beasts, butterflies, beetles of every possible colour and description, not to mention gorgeous flowers and plants—the artisan of New Guinea should have confined himself mainly to three decorative motives—the human face, the crocodile, and the frigate-bird. Of the many races on the island, two are dominant—the Papuans and the Melanesians. The former smoke tobacco, do not make pottery, worship ancestors, live in huge huts in a body, and go head-hunting. Consequently, they make carved pipes, and prepare and carve and decorate the skulls of their enemies. They practise the ceremonies of



A CEREMONIAL DRUM, OR "WARUP," FROM BRITISH NEW GUINEA: NATIVE WOODWORK IN THE FORM OF A CROCODILE'S JAWS—IN BLACK, RED, AND WHITE.

This remarkable drum is made in blackened wood ornamented with sculptures painted red and black. On the sides of the upper jaw is the stylised motif of a human being, and on the upper part an animal totem (in this case, a lizard).

initiation common in one form or another to most savage tribes, and make for this purpose big dance-masks and forked batons. The Melanesians, on the other hand, do not smoke, but chew the betel-nut. They make pottery, have no initiation ceremonies, worship, not their ancestors, but the frigate-bird, dance little, do not go head-hunting, and live, not in crowds in a big hut, but separately by families.

As a result, they have no pipes, but carved boxes for the betel-nut, and neither masks nor the other ceremonial religious objects; but, whatever they decorate, the main motive is that of the head of the frigate-bird. (Many anthropologists consider the Papuans to be the original inhabitants of the island, driven inland at certain points by the Melanesians.)

The author, pointing out the love of colour of this people—they never leave a carving in its natural state—perhaps makes one

extravagant claim. He says: "Papuan art has used a method which can be called, by comparison with mediæval enamels, engraving sur bois champlevé. Many pieces, carved and painted, are adorned by carving the wood and filling the furrows with coloured matter (often a chalk made by grinding coral and shells)."

He then invites us to turn to Fig. 230 et suivantes, to see "l'effet ravissant." The things are fine,

it is true, but is it not possible to raise a mild protest at the enthusiasm which can claim for this quite effective method the importance of a comparison with champlevé enamel?

This is no place, however, to enter upon a discussion of what is barbaric and what is civilised in art. In any case, this book is to be heartily recommended to all those who, whatever their views upon art, appreciate a scientific study of a strange culture. The bibliography, by the way, is quite admirable and up to date.

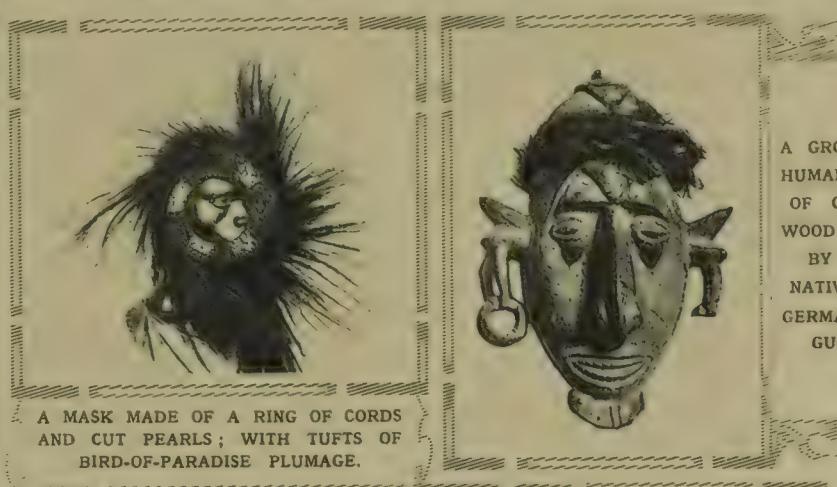


A VERY LARGE DECORATED DRUM WHICH IT TAKES TWO OR THREE MEN TO MOVE: AN INSTRUMENT MADE OF PALM WOOD CARVED AND PAINTED AND USED FOR SIGNALLING AND FOR CEREMONIAL DANCES.

A RIVAL TO THE VOGUE FOR NEGRO ART:  
MASKS AND "MASTERPIECES" FROM NEW GUINEA.



A DECORATIVE PAPUAN MASK BELONGING TO A "HOUSE OF SPIRITS"—FURNISHED WITH BOAR'S TUSKS.



A MASK MADE OF A RING OF CORDS AND CUT PEARLS; WITH TUFTS OF BIRD-OF-PARADISE PLUMAGE.

A GROTESQUE HUMAN MASK OF CARVED WOOD—USED BY THE NATIVES OF GERMAN NEW GUINEA.



A FETISH USED IN THE ANCESTOR-WORSHIP OF THE LORENTZ RIVER PAPUANS.



A LARGE PAPUAN FETISH PAINTED BRICK-RED AND WHITE; WITH A BIRD'S HEAD MOTIF IN COLOUR ON EACH SHOULDER.



A "KOHA" (OR ANCESTRAL PLAQUE) CARRIED BY A PAPUAN WARRIOR.



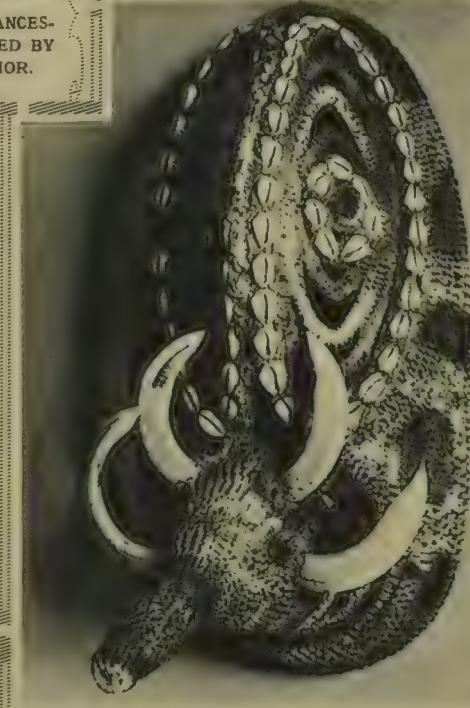
A CURIOUS PAPUAN BOTTLE WITH A HANDLE, DECORATED WITH STYLISED ANTHROPOMORPHIC ORNAMENT.



AN ERECTION OF GREAT SIZE—DECORATED WITH FOUR MASKS—WORN BY SOME PAPUANS AS A CEREMONIAL HEAD-RESS.



A LONG-NOSED MASK FROM NEW GUINEA—IN COLOURED WOOD; 1 1/2 FT. HIGH AND SOME 9 INCHES BROAD.



A LONG-NOSED PAPUAN MASK DECORATED WITH FORMIDABLE TUSKS, COLOURED PIGMENTS, AND PATTERNS IN A SPECIES OF COWRY SHELL.

Dr. Stéphen Chauvet is a writer on anthropology already well known from his work on the primitive art of African negroes, and for his great erudition on a variety of kindred subjects. The volume reviewed on the opposite page is his first large venture into the East Indian field. It deals with the inhabitants of the important island of New Guinea (or Papua), in the East Indian Archipelago—divided territorially into Dutch, British, and what was formerly German New Guinea. The people of the island, the authors of the remarkable native masterpieces illustrated here, are dominated by the two races,

the Papuans and the Melanesians. The Papuans smoke tobacco, do not make pottery, worship ancestors, live in large huts in a body, and go head-hunting. Consequently, they make carved pipes and prepare and carve and decorate the skulls of their enemies. They practise the ceremonies of initiation common in one form or another to most savage tribes, and make their big dance-masks

for this purpose. Their decorated "kohas" represent the ancestral spirits of each individual warrior—and are a sort of "guardian angel," or amulet; variously described as "ancestral shields" or "ancestral tablets."

## THE WORLD OF SCIENCE.

## THE RAT-RABBIT OF STROMNESS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE other day, so I gather from my newspaper, a very remarkable animal was captured at Stromness, Orkneys. We have it on the authority of several highly reliable townspeople that it was a hybrid between a rat and a rabbit! This wonderful

The fact that we are looking at a hybrid instead of a pure-bred species is generally fairly obvious on account of what we may call its "nondescript" appearance. Take, for example, a hybrid between the female domestic fowl and the guinea-fowl. Our photograph would certainly never reveal the parentage of this bird; nor would a closer inspection, if such a bird were seen for the first time, prove more helpful. Its coloration was of a chestnut-red relieved by black loops and vermiculations. The head showed no trace either of the comb of the fowl or of the "helmet" of the guinea-fowl. The face and throat were bare and of a lighter colour, and there were no lappets; while the throat was also bare and encrusted, and, furthermore, it showed an incipient gular "dewlap." The tail was shorter than was usual in a hen fowl, but carried bent down as in the fowl. The legs, it will be noted, were conspicuously long. Some curious phenomena have been discovered with regard to hybrids, whether between plants or animals, and these we owe, in the first place, to the Abbé Mendel (born 1822), who carried out some remarkable experiments of profound importance

two tall to one dwarf. Hence while the mongrel race, once started, cannot be eliminated, it will, nevertheless, go on providing pure strains of both tall and dwarf plants by this process of segregation in the germ cells; that is to say, sorting out the original characters from the intermixture of the two.

The case of the blue Andalusian fowl affords a parallel to that of the peas. At one time this variety was a source of constant disappointment to breeders, because, out of every batch of eggs, even from the most carefully selected sources, some birds were sure to show blemishes. When the late Professor Bateson took the matter up, he eventually showed that this bird was really a hybrid, produced by mating a black with a white parent. The dilution of the black pigment—contributed only by one parent—resulted in the much-desired "blue bird": for the progeny of the first cross were all blue. But their germ cells contained the factors of both white and black. They did not, however, behave like the germ cells of the tall and dwarf peas.

So far, mention has only been made of "hybrids" as between varieties, such as tall and dwarf peas; or of two distinct species, as between pin-tail and mallard. But, some years ago, the late Mr. J. L. Bonhote made a long series of experiments in hybridising ducks, which, like pheasants, lend themselves readily to such investigation. I cannot relate these at length, but cite the product of one of the most interesting, which he called a "Trigen": and this because the resultant bird combined no fewer than three distinct species—mallard, pin-tail, and spot-billed ducks, shown in the photograph below (Fig. 3) of a male of the first generation. The result is interesting. The head, it will be noted, is that of a mallard. In place of the white ring is an ill-defined white area, a compromise between this ring and the long white neck-band of the pin-tail. And there is but an adumbration of the long scapulars. The curious and curled-up tail-coverts of the mallard are here replaced by long upturned feathers, reminiscent of the long, straight tail-feathers of the pin-tail. This cross, however, in the third generation gave every sign of weakening and extinction. It would have been interesting to examine the wind-pipes of these "Trigen" hybrids, but this, I believe, was never done.

There are many reasons why such postulated crosses as that between the rat and the rabbit, or the zebra and the giraffe—the parentage suggested by some for that singular animal, the okapi—should be impossible. The germ cells in types so diverse would fail to find a congenial nidus from the very first. Even if the early embryonic stages proceeded to develop, the conflicting trend of growth would wreck all possibility of a harmonious interaction. The horse is a non-ruminant, and solid-hoofed; the giraffe, a ruminant, and cloven-hoofed. The skeletal and digestive systems are alike impossible to blend. In like manner the rat and the rabbit belong to different groups of the rodents. And one is taking no account of the difficulties presented by the mating of such diverse forms. These difficulties are obvious enough to those whose business it is to explain these mysteries of procreation. But such as have no knowledge of such things can do no more than make wild guesses in their desire to account for what is strange to them.



1. SHOWING A MIXTURE OF THE CHARACTERISTICS OF BOTH ITS PARENTS: THE HYBRID TYPE WHICH RESULTED FROM CROSSING A GUINEA-FOWL WITH A COMMON FOWL.

The colour of this bird was of a rich chestnut with blue loops and vermiculations. The face and throat were red and bare of feathers, and there were no face-wattles, no comb, nor was there any trace of the "helmet" which is typical of the guinea-fowl. The legs, however, are conspicuously long.

creature was taken alive from its hiding-place among some large stones just above high-water mark. It had the tail and feet of a rat, and the head and body of a rabbit. Truly a strange combination, whose only parallel, I think, must be Evoc's "coney seal," of which he gave such a delightful picture in *Punch* last year.

The occurrence of this "freak of nature" is explained with much circumstance and evident sincerity. We are told that the rabbits in this area have but a restricted range, and consequently inbreeding must be the rule. To remedy this unfortunate state of affairs, it would seem, some more thoughtful rabbit, perhaps with "views" on Eugenics, decided to mate with a rat, with the result just referred to! Although I have not seen this surprising animal, I am very certain indeed that its parentage has been woefully misinterpreted, and that, when it comes to be examined by someone who can speak with authority, it will be found to be a Canadian musk-rat, which has escaped from captivity. For these animals have been imported in considerable numbers during the last few years, for the purpose of farming them for their skins. Unfortunately, numbers have escaped from captivity, a fact which may be followed, in the not-distant future, by grave results. However, that is another story, which I hope to tell on another occasion.

There appears to be no grasp of the principles of animal-breeding among the public at large, and this is really much to be deplored. But it is to be remembered that inbreeding between birds and beasts, or, indeed, between any of the animal kingdom, or of plants too, for that matter, is impossible, save where there is at least some natural affinity; that is to say, blood relationship. But one can draw no hard and fast rules as to the degree of kinship which fixes the limits. Thus we have records of successful crosses or "hybrids" between Polar bear and brown bear, lion and tiger, ass and zebra, horse and zebra, yak and zebu, Sika deer and red deer, and the one-humped and two-humped camel. Among the birds there are numerous cases, furnished both by birds kept in captivity as well as by wild species. Among captive species, the most interesting and sometimes surprising instances are to be found among the gallinaceous birds and the ducks and geese; and here, it is to be noted, fertile unions will be limited to the first generation, when the cousinship between the two is remote, as, say, between the common fowl and the guinea-fowl (Fig. 1). The offspring of such a union are never fertile. Where the affinity between the two species is close, the offspring of such crosses are almost always fertile.



2. SUGGESTED AS THE TRUE EXPLANATION OF THE WEIRD "RAT-RABBIT" OF STROMNESS: THE CANADIAN MUSK-RAT, WHICH MUST HAVE ESCAPED FROM CAPTIVITY IN CONSIDERABLE NUMBERS IN THIS COUNTRY. The Canadian Musk-Rat, or Musquash (*Fiber zibethicus*), has been imported into this country by fur farmers, and there can be no doubt that numbers of them have escaped from captivity. It is suggested, therefore, by the writer that one of these truants may explain the so-called "hybrid rat-rabbit" recently reported from the Orkneys.

with regard to certain characters displayed by cultivated peas, as touching the height, the coloration, and character of the seed-coats, and so on. Let me cite his experiments with regard to tall and dwarf peas.

He crossed tall and dwarf peas—the resultant plants were all tall. The next year he sowed the seeds of these, and both tall and dwarf plants appeared. There were no intermediates, be it noted; but the tall plants were nearly three times as numerous as the dwarfs. This quality of tallness he called "dominant," and the quality of shortness "recessive." In the following year he sowed the seeds from these plants. From the seeds of the dwarfs came only dwarfs. The "recessive" plants bred true. But the tall plants were not all true, for some produced seeds that gave tall plants only. They once again established a line of "pure tall" plants; the remaining seeds yielded both tall and dwarf in the ratio of



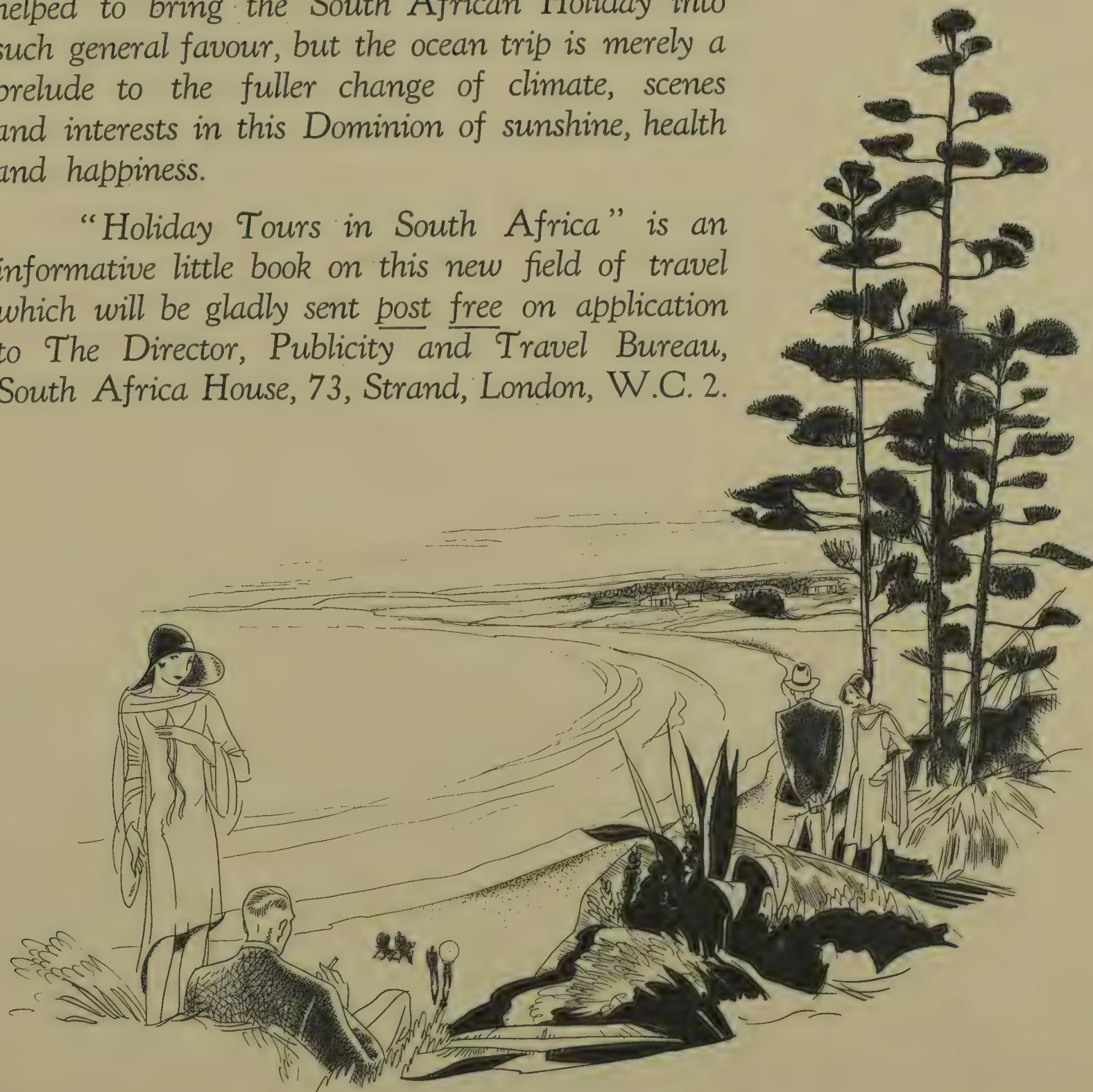
3. THE LATE MR. J. L. BONHOTE'S "TRIGEN": A HYBRID SPECIES OF DUCK COMBINING THE CHARACTERISTICS OF MALLARD, PIN-TAIL, AND SPOT-BILLED DUCK.

# THE SOUTH AFRICAN HOLIDAY.

A noted medical authority, writing recently of sea-voyaging, as the true antidote of city life, described it as a rhythm of living, of eating and of sleeping, which in turn induces a rhythm of thinking. There is a monotony in ocean travel which may oppress at first but later heals and soothes. The restful influence of ocean horizons and the invigorating effects of sea air, day after day, replenish mind and body alike.

It is these benefits of sea-voyaging that have helped to bring the South African Holiday into such general favour, but the ocean trip is merely a prelude to the fuller change of climate, scenes and interests in this Dominion of sunshine, health and happiness.

“Holiday Tours in South Africa” is an informative little book on this new field of travel which will be gladly sent post free on application to The Director, Publicity and Travel Bureau, South Africa House, 73, Strand, London, W.C. 2.



## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

NOW that the American opposition in tackling the present world's land-speed record has vanished for 1931, only Captain Malcolm Campbell and Mr. "Wizard" Smith—Scotland and Australia—are left to battle for the attempt to beat the record of 231 miles an hour set up by the late Sir Henry Segrave at Daytona, Florida, U.S.A., in 1929. Captain Campbell's new "Blue Bird" racer is now ready for the fray, and it is to be shipped with him on Jan. 14. This "Napier-Campbell" car is fitted with a special twelve-cylinder 1400-h.p. Napier "Lion" engine. This develops 1450 h.p. at 3600 revs. per minute. Its weight complete is only 1114 lb., which is equivalent to 4 lb. per horse-power developed. This engine is the latest Schneider Trophy type, and is being used as the motive force for both Campbell's and Smith's racers. So, should either or both be successful, the Napier Company will rightly share the credit of the performance.

The "Blue Bird" chassis has been "revised" under the care and designs of Mr. Railton at Messrs. Thomson and Taylor's workshops at Brooklands track, Weybridge. The "Maina" epicyclic gearbox has been discarded for a constant mesh-type with dog-clutches giving three forward speeds and reverse, and a countershaft drive to the propeller-shaft. This design enables the driver to sit on a level with the propeller-shaft, as the latter is placed well on the left-hand side of the centre of the chassis-frame. The complete car will weigh about 3 tons with its body. That superstructure has been subjected to very exhaustive wind-tunnel tests, which show that the "Blue Bird" should attain a very high speed indeed, in the neighbourhood of 350 miles an hour. I am not sure whether the photograph of the complete car will be taken in time to appear with these notes, but, as this streamline coachwork is built very low, the top of the driver's head is less than 3 ft. 9 in. from the ground when seated in the car. Messrs. Gurney Nutting, Ltd., have built the coachwork, and their experience in providing most of the Bentley fast chassis with suitable carriage-work has helped in the final decision of the "Blue Bird's" lines. In any case, Campbell's Napier "Blue Bird" is all British, and is certainly going to make a serious attempt to raise further the prestige of the English motor industry.

## New Speed Records Made.

At the end of each year, English racing-drivers hurry over to the Montlhéry track, near Paris, to try and establish new speed times for the International car classes. Thus, that well-known Brooklands driver, D. M. K. Marendaz, driving a "straight-eight" Graham-Paige, succeeded in obtaining the 200-mile record in Class "B" for cars with engines from 5000 c.c. to 8000 c.c. capacity. He covered this distance under poor atmospheric conditions in 1 hr. 57 min. 48.38 sec., an average speed of 101.848 miles per hour. The previous record was held by Cyril Paul, made on a Delage, averaging 99.66 m.p.h. The latter still holds the 200-kilometre record for this class with a speed of 107.73 miles per hour. Then Mr. Jack Dunfee annexed a few more records for his three-litre Grand Prix Sunbeam. These were 5 kilometres at 126.98 miles per hour; 5 miles at 126.85 miles per hour; 10 miles at 126.48 miles per hour; and 50 kilometres at 117.65 miles per hour. All our drivers who go to this French track say it is much faster than Brooklands, hence it would appear that the latter will have to be re-designed some day to bring it up to the new car speeds available. What with superchargers and super-tuning, not to mention the super-driving, the modern racing-car is creeping up to a 3 miles-a-minute pace as a quite usual sort of speed for even most moderate sized engine ratings. Perhaps, when money is not so tight in England, motorists will subscribe towards a fund to alter Brooklands track to make it better for speed than its French rival. It will have to be a sporting subscription, with no idea of profit, since Dame Ethel Locke-King has practically kept the track going for many years out of her own pocket as her tribute towards helping the British motor industry to improve its wares. And right well has she succeeded. Every car-owner or motor-cyclist ought to appreciate this fact, as we should never have had such wonderful accelerating motors as we have to-day but for Brooklands. And the world generally has benefited by her generosity in running the track without profit to herself. She has done her bit, and now the trade should finish the job by subscribing for the cost of speeding up and re-designing the course.

## Automatic Advance Ignition Device.

Many motorists are familiar with the ordinary centrifugal governor type of automatic ignition advance and retard according to the speed of the engine. If the "revs." increase,

the ordinary ball type of governor advances the ignition. But there is no provision for the alteration of the firing point dependent upon the load. This is considered to be more necessary by the modern engineer dealing with I.C. (internal combustion) engines. The latest theory is that a certain maximum ignition advance should be given an engine dependent upon the conditions of the load under which it is operating. If such provision can be made to accommodate these fluctuations, a higher maximum speed, and improved acceleration, combined with reduced petrol consumption, should be obtained. Delco-Remy ignition systems are usually of the ordinary governor type. But this firm, realising the demand of the automobile engineer, has now produced an entirely automatic device to advance and retard the spark-giving accurate control depending upon the load or work asked from the engine.

The device itself consists of a rubber bellows barely larger than the ordinary Bryant and May matchbox. This contains a coil spring, which normally keeps the bellows or concertina in an extended position. Both ends of the bellows are sealed by caps, one being secured to a convenient part of the engine and serving to carry a pipe connecting the interior of the bellows to the induction pipe of the engine. The other end, which is free to move endwise within predetermined limits, connects to one end of a small compensating bar pivoted at its centre on the distributor's timing-lever. The other end of the bar is linked up with the normal hand-operated ignition control.

As the carburettor throttle position is varied by the driver in accordance with the load about to be placed on the engine, there is a variation in the depression in the induction manifold. This difference in suction is consequently communicated to the bellows, which are thus continually expanding or contracting in sympathy with the load under which the engine is operating. Every movement of the bellows, therefore, advances or retards the ignition through the toggle-bar which operates on the timing-lever of the distributor. In the coming year I expect this type of automatic spark control will be fitted in place of the present form of automatic control of the governor type. Smoother running is stated to have been experienced by those who have fitted it on their cars, and less fuel used. Personally, I have made no practical test of the device.

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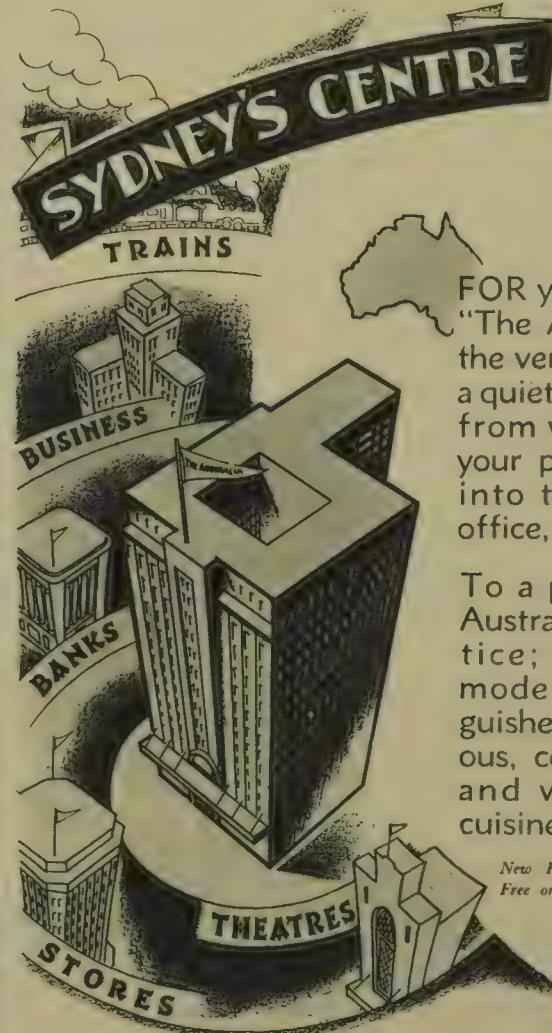
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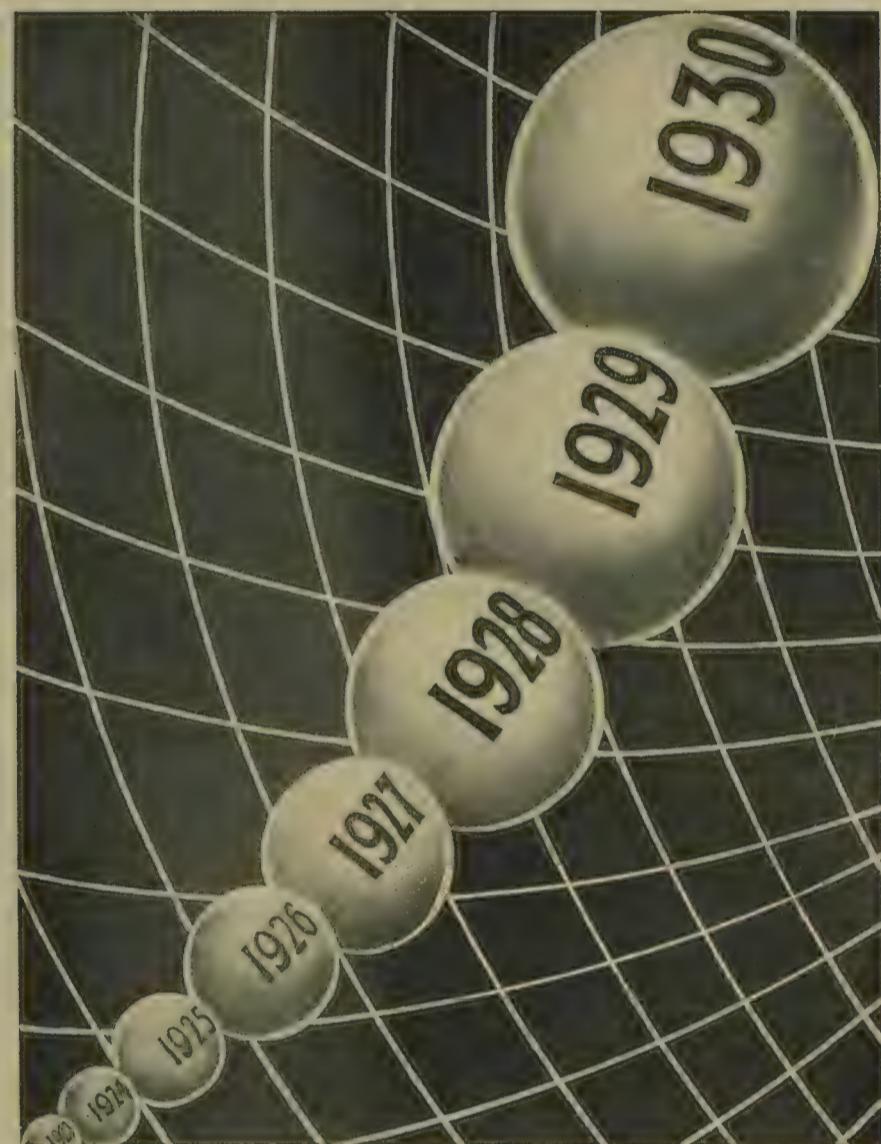
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## SALE TIME IN THE SHOPS.

Trade Depression  
Benefits Sale  
Shoppers.

The world-wide trade depression of this autumn has, at any rate, one recompense—it has made this year's January sales almost phenomenal. So much of the stock which would normally have been disposed of long since is still to be sold, and this is being cleared at drastically reduced prices in order to make room for the invasion of spring. At Liberty's, Regent Street, W., the sale is already in progress, and many wonderful opportunities of acquiring their beautiful fabrics at almost cost price are available. 125,000 yards of cretonne, in exclusive designs, are being offered at 1s. 3d., instead of 2s. 6d. a yard, and 1s. 6d. instead of 2s. 11d.; and a beautiful brocade in a Portuguese design is only 17s. 6d. instead of 27s. 6d. the yard. Dress lengths are also reduced, and can be obtained from 5s. upwards; while dresses and hats are offered at equally advantageous prices.

Bargains in Small Sizes. The small woman always finds a large choice of attractive modes to suit her at Swan and Edgar's, Piccadilly, W., and during their January sale she will find many bargains. For instance, a charming evening frock of satin, cut on Princess lines, is available for 3½ guineas, and a pretty marocain afternoon dress, available in three small sizes, is only 40s. Tailored tweed suits for town and country in the early spring can be secured for 50s., and coats for £3. In other departments, all models have been greatly reduced, and there are bargains everywhere. Wool stockinette frocks in several colours, well cut and tailored, are excellent investments at 25s.

Bargains from Paris. Monday, Jan. 5, is the opening day of the sale at the Galeries Lafayette, Regent Street, W., and

everything is to be much reduced in price in order to make room for the coming season's stock. Frocks, coats, and hats from Paris will be obtainable at bargain prices, and the early visitor will secure the biggest prizes.

January 5 Monday next is the opening day of the sale at Debenham

and Freebody, Wigmore Street, W., which continues until Jan. 24. All French models will be greatly reduced, many originals and copies which were formerly 28 to 45 guineas being offered at 18½ guineas. A limited number of day ensembles, some in wool romaine, are reduced from 16½ and 18½ guineas to 10½ guineas, and evening dresses can be secured from 98s. 6d. Pretty afternoon frocks have been marked down from 7½ guineas to 69s. 6d., and tweed two-piece ensembles for the early spring are only 5½ guineas. There are any number of woollen jumpers in original designs available for one guinea, and bridge coats can be obtained from 25s. 9d.

No catalogue is issued by Peter

Catalogue. Robinson's, Oxford Street, W., so an early visit is imperative. The goods are only marked down at the last moment, and the opening day is Jan. 12. The reduction in prices applies to the eastern building for men's and boys' clothing, as well as to the main building, where is to be found everything to do with feminine fashions and soft furnishings. The sale ends on Jan. 24.

A well-illustrated catalogue in connection with their sale, which begins on January 1, can be obtained post free from Hamptons, Pall Mall East, S.W. It contains a multitude of bargains; furniture, fabrics, carpets and curtains have all been drastically reduced.



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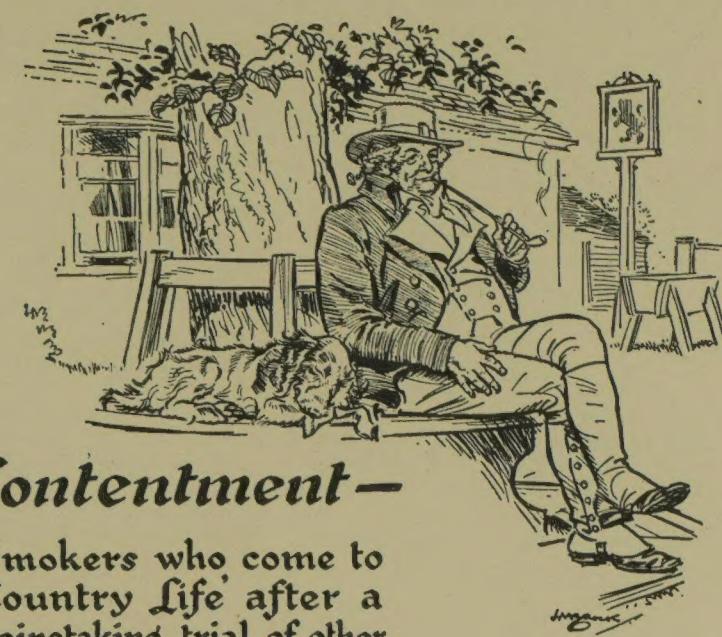


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## THE WORLD OF THE KINEMA.

(Continued from Page 10.)

the novel's pristine charm on the screen than it did on the stage. This is to be a multi-lingual subject, with versions in German, French, and Spanish, as well as English. "Carnival," with Matheson Lang in his original part, has already served as an effective silent picture. It is to be reproduced on a spectacular scale as a talking-picture. Mr. Herbert Wilcox, who will direct the film himself, contemplates certain sequences in colour, but I trust he will refrain from his intention. Part-colour seems to me as disconcerting as "part-talkie," for the eye and the ear rebel against such sudden demands on them. St. John Ervine's successful comedy, "The Second Mrs. Fraser," is also to migrate to the screen, according to the programme announced by Mr. Wilcox. I should not have regarded this charming piece of work as essentially kinematic, but we shall see.

Gainsborough Pictures, Ltd., and the Gaumont-British Corporation have entered into a big contract—the figures involved are staggering—with Mr. Leslie Henson and Mr. Firth Shephard, which will result in those hilarious farces, "It's a Boy" and "Oh, Daddy!", to be followed by four other Henson and Shephard productions, being turned into pictures. In most cases, the original stage cast, as well as Leslie Henson himself, will be used. I welcome this piece of news, because it promises the early return of Miss Heather Thatcher to the studios. She ranks amongst the best of our film actresses, and, though I would rather see her in comedies written for the screen, not for the stage, she is always worth watching.

Gainsborough Pictures, Ltd., announce another Sherlock Holmes picture, "The Hound of the Baskervilles," produced by Gareth Gundry; and yet another, "The Sleeping Cardinal," based on two of Conan Doyle's famous short stories, is being produced by Mr. Leslie Hiscott at the Twickenham Studios, with Arthur Wontner as the immortal Holmes. It will be interesting to compare his reading with that of Mr. Raymond Massey in "The Speckled Band."

This brief survey of coming events falls far short of the output contemplated by our studios. The long list receives constant additions, and I cannot do more than indicate the ever-growing energy, the wider scope of subjects, and the healthy enterprise apparent on all sides. Nineteen-thirty-one should mark a very definite advance of our position in the field of kinematic entertainment.

## THE PLAYHOUSES.

## "CHELSEA FOLLIES," AT THE VICTORIA PALACE.

THIS neat all-British production is a welcome change after the gaudy, under-dressed, pseudo-French revues that have been seen recently at this theatre, and should do much to attract fashionable audiences to the Victoria Palace. Nervo and Knox are the broadest of slap-stick comedians, but their humour appeals to the primitive in all of us, and is guaranteed to get laughs from the staidest elder as well as the youngest child. Mr. Naunton Wayne performs his duties as Master of Ceremonies with a pleasant light comedy touch, and once on his own did a thimble-trick that must be seen to be believed. There is a youthful and very charming chorus, and an agreeably manly troupe of Lancashire Lads. Mr. Wolseley Charles's music is bright and tuneful, and the settings designed by Mr. Clifford Pember are most effective. Mr. Archibald de Bear has got pace and pep into his production, and has been wise enough to vary the broad comedy of Nervo and Knox with more artistic material—the introduction of Miss Lillebil Ibsen, with her impressions, being as successful as it was unexpected.

## "THE TOYMAKER OF NUEREMBERG," AT THE KINGSWAY.

This is a musical version of a play that had some success when produced by Mr. Cyril Maude twenty years ago. The plot is of the slightest, being concerned with an old toymaker who, refusing to move with the times and abandon the making of dolls for the creation of tin toys, is forced to emigrate to the States. Happily, the return of a long-lost son, who discloses himself as the Tin Toy King of America, prevents this catastrophe, and a younger son is enabled duly, and dutifully, to marry his master's daughter. The score by Mr. Dudley Glass is very melodious. On the first night the play was obviously under-rehearsed, and the production extremely ragged; but now (it may be presumed) things go more smoothly. It has sufficient charm to deserve a substantial success.

"Kelly's Handbook to the Titled, Landed, and Official Classes, 1931," a copy of which we have received, must make a wide appeal by reason of its great comprehensiveness and utility. This well-known work of reference is particularly handy through its containing in one general alphabetical list all people of rank and position. Each name can thus be found at once without unravelling genealogical complexities. Besides titled persons and

land-owners, many distinguished members of the dramatic, literary, and artistic worlds and leading members of the British commercial world figure in its pages. An alphabetical list of Members of Parliament, with their addresses, is also included as a special sub-section, and an alphabetical list of the constituencies with the names of the Members for each. The handbook is published by "Kelly's Directories, Ltd.," 186, Strand, London, at a cost of 30s.

Many additions have been made to Whitaker's Almanack for 1931—particularly on such subjects as Peeresses in their own Right, Dames Grand Cross and Grand Commanders, in the Legal Notes and the Public Schools section. In addition, the Questions of the Day are, as usual, dealt with in separate articles, such as "Englishwomen in 1930," "Women in Parliament," and "Women in the Learned Professions." This interesting series ranges from "Advertising Conventions" to "Water Buses on the Thames," and constitutes what may be justly termed a mine of information on all sorts of topical questions on which information is often hard to disinter. There are the usual Annual Summaries on the Year's Weather, Storms and Floods, Science and Invention, Literature, Art, Music, Drama, the Films, and a wide range of similar headings.

All sportsmen—may we say all Englishmen?—but fox-hunters in particular, will be interested in "The Fox-Hunters' Year Book for 1931" (Mayfair Press, 15s.). Its principal feature is its series of records with the fullest detail of every hunt in the British Isles, put together with a miniature map of its country, details of the hunt uniform, particulars of subscriptions, meets, adjacent hunts, and a short summary of the country, in a concise form. It also contains information on Indian, Colonial, French, German, and American Hunts, and such useful features as the results of point-to-point meetings and a list of hunting stations and railway boxing centres. It is ornamented with numerous illustrations, including portraits in coloured reproduction of well-known hunting figures.

In connection with the very interesting illustrations dealing with vanishing African fauna, published in our issue of Dec. 13 last, we should like to state that the photograph of the line of snares reproduced on page 1060 was taken by Mr. G. L. Carlisle; that of the trapped hartebeest with a log on its leg, on page 1061, by Captain C. R. S. Pitman, D.S.O.; while the remainder of the set—reproduced on pages 1060, 1061, and 1062—were taken by Mr. A. J. Klein.

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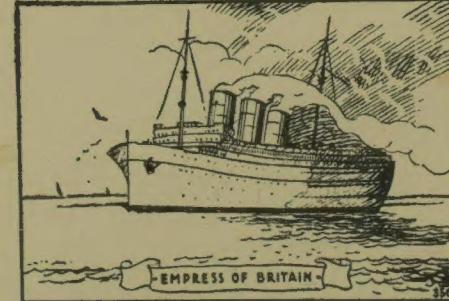
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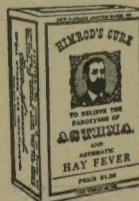
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